



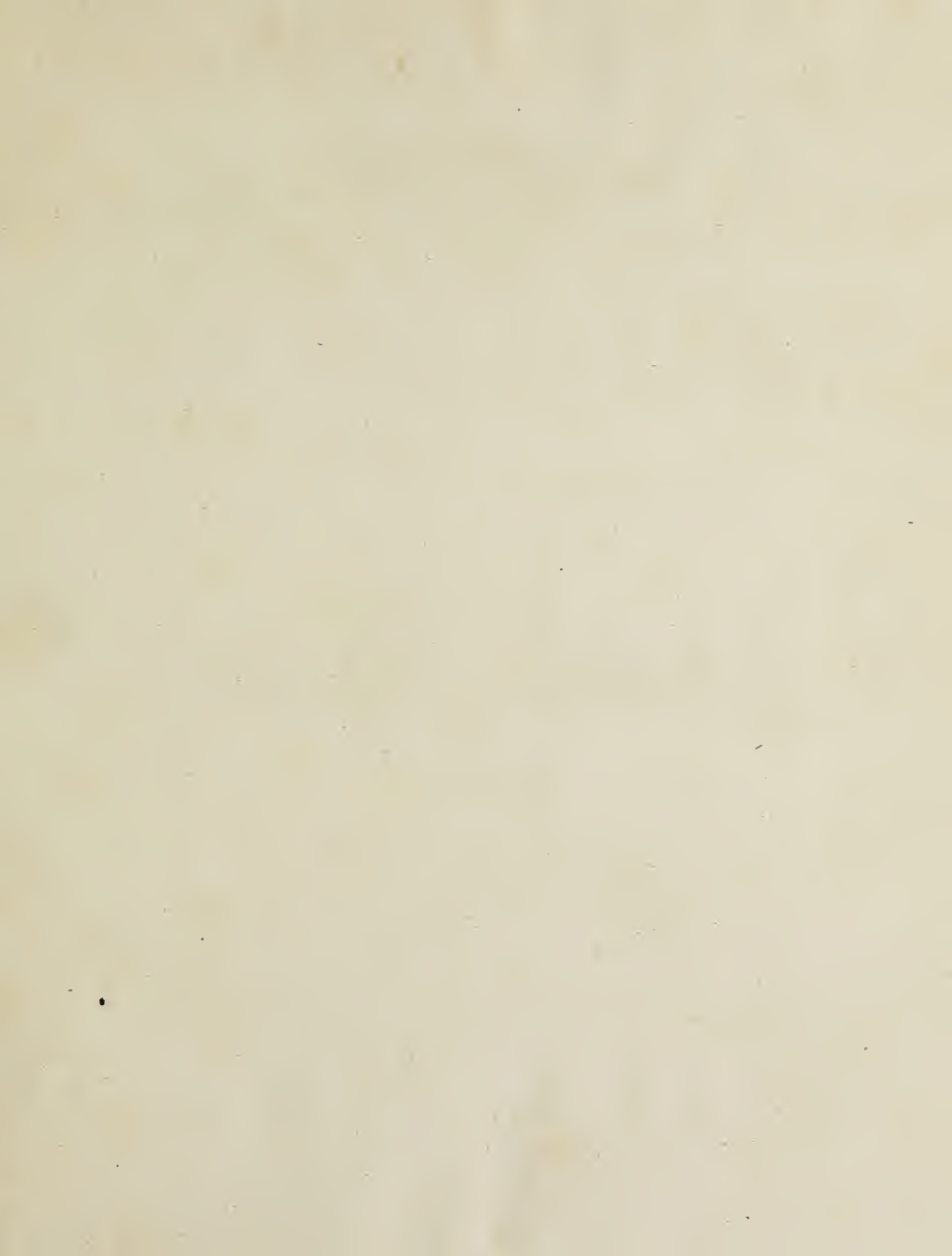




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Douglas Cooper





QUEEN ELEANOR.

HENRY III.^d

Taken from an ancient Window, in the Church of Bexhill, in Sussex.

A N E C D O T E S
O F
PAINTING in ENGLAND;

With some Account of the principal Artists ;

And incidental NOTES on other ARTS ;

Collected by the late

Mr. GEORGE VERTUE;

And now digested and published from his original MSS.

By Mr. HORACE WALPOLE.

Multa renascentur quae jam cecidere.

V O L. I.



Printed by THOMAS FARMER at STRAWBERRY-HILL,
MDCCLXII.

TO THE RIGHT HONORABLE
MARY LEPEL,

Baroness Dowager HERVEY of Ickworth.

MADAM,

I shall only say in excuse for offering this work to your Ladyship, that if I could write any thing really deserving your acceptance, I should not prefix your name to such trifles as the following sheets. But my gratitude for the goodness and unmerited distinction which your Ladyship has so long shown me, is impatient to express itself; and though in the present case

I am

D E D I C A T I O N.

I am rather an editor than an author, yet having little purpose of appearing again in the latter character, I am forced to pay my debts to your Ladyship with Mr. Vertue's coin. If his industry has amassed any thing that can amuse one or two of your idle hours, when neither affection, friendship, nor the several duties which you fill with so much ease and dignity, have any demands upon you, I shall think his life was well employed; I am sure my time will have been so, if I have made him tolerable company to my lady Hervey, who has conversed familiarly with the most agreeable persons dead and living of the most polished ages and most polished nations.

I am, MADAM,

your Ladyship's

most obedient Servant,

HORACE WALPOLE.

P R E F A C E.

WHEN one offers to the public the labours of another person, it is allowable and preceded to expatiate in praise of the work. Of this indulgence however I shall not make advantage. The industry of Mr. Vertue was sufficiently known: the antiquarian world had singular obligations to him. The many valuable monuments relating to our history, and to the persons of our monarchs and great men, which he saved from oblivion, are lasting evidences of his merit. What thanks were due to him for the materials of the following sheets, the public must determine. So far from endeavouring to prepossess them in favour of the work, it shall be my part fairly to tell them what they must expect.

In Italy, where the art of painting has been carried to an amazing degree of perfection, the lives of the painters have been written in numberless volumes, alone sufficient to compose a little library. Every picture of every considerable master is minutely described. Those biographers treat of the works of Raphael and Correggio with as much importance as commentators speak of Horace or Virgil; and indulging themselves in the inflated style of their language, they talk of pictures as works almost of a divinity, while at the same time they lament them

as perishing before their eyes. France, neither possessed of such masters, nor so hyperbolic in their diction, contrives however to supply by vanity what is wanting in either. Poussin is their miracle of genius; Le Brun would dispute precedence with half the Roman school. A whole volume is written even on the life and works of Mignard. Voltaire, who understands almost every thing, and who does not suspect that judgment in painting is one of his deficiencies, speaks ridiculously in commendation of some of their performers.

This country, which does not always err in vaunting it's own productions, has not a single volume to show on the works of it's painters. In truth, it has very rarely given birth to a genius in that profession. Flanders and Holland have sent us the greatest men that we can boast. This very circumstance may with reason prejudice the reader against a work, the chief business of which must be to celebrate the arts of a country which has produced so few good artists. This objection is so striking, that instead of calling it *The Lives of English Painters*, I have simply given it the title of *Anecdotes of Painting in England*. As far as it answers that term, perhaps it will be found curious. The indefatigable pains of Mr. Vertue left nothing unexplored that could illuminate his subject, and collaterally led him to many particularities that are at least amusing: I call them no more, nor would I advise any man, who is not fond of curious trifles, to take the pains of turning over these leaves. From the antiquarian I expect greater thanks; he is more cheaply pleased than a common reader: the one demands to be diverted, at least instructed----the other requires only to be informed.

Mr. Vertue had for several years been collecting materials for this work: He conversed and corresponded with most of the virtuosi in
England;

England; he was personally acquainted with the oldest performers in the science; he minuted down every thing he heard from them. He visited every collection, made catalogues of them, attended sales, copied every paper he could find relative to the art, searched offices, registers of parishes and registers of wills for births and deaths, turned over all our own authors, and translated those of other countries which related to his subject. He wrote down every thing he heard, saw, or read. His collections amounted to near forty volumes large and small: In one of his pocket-books I found a note of his first intention of compiling such a work; it was in 1713; he continued it assiduously to his death in 1757. These MSS. I bought of his widow after his decease; and it will perhaps surprize the reader to find how near a compleat work is offered to him, though the research was commenced at so late a period: I call it commenced; what little had been done before on this subject, was so far from assistance, it was scarce of use. The sketch, called, *An Essay towards an English School*, at the end of the translation of Depiles, is as superficial as possible; nor could a fact scarce be borrowed from it 'till we come to very modern times. In general I have been scrupulous in acknowledging both Mr. Vertue's debts and my own. The catalogues of the works of Hollar and Simon, and those of the collection of King Charles I. King James II. and the Duke of Buckingham, were part of Mr. Vertue's original plan, which is now compleated by these volumes.

The compiler had made several draughts of a beginning, and several lives he had written out, but with no order, no connection, no accuracy; nor was his style clear or correct enough to be offered to the reader in that unpolished form. I have been obliged to compose

a-new every article, and have recurred to the original fountains from whence he drew his information; I mean, where it was taken from books. The indigested method of his collections, registered occasionally as he learned every circumstance, was an additional trouble, as I was forced to turn over every volume many and many times, as they laid in confusion, to collect the articles I wanted; and for the second and third parts, containing between three and four hundred names, I was reduced to compose an index myself to the forty volumes. One satisfaction the reader will have, in the integrity of Mr. Vertue; it exceeded his industry, which is saying much. No man living, so bigotted to a vocation, was ever so incapable of falshood. He did not deal even in hypothesis, scarce in conjecture. He visited, and revisited every picture, every monument, that was an object of his researches; and being so little a slave to his own imagination, he was cautious of trusting to that of others. In his memorandums he always put a quære against whatever was told him of suspicious aspect; and never gave credit to it 'till he received the fullest satisfaction. Thus whatever trifles the reader finds, he will have the comfort of knowing that the greatest part at least are of most genuine authority. Whenever I have added to the compiler's stores, I have generally taken care to quote as religiously the source of my intelligence. Here and there I have tried to enliven the drynets of the subject by inserting facts not totally foreign to it. Yet upon the whole I despair of it's affording much entertainment. The public have a title to whatever was designed for them: I offer this to them as a debt-----nobody will suspect that I should have chosen such a subject for fame.

If the observation of a dearth of great names in this list should excite emulation, and tend to produce abler masters, Mr. Vertue, I believe,

lieve, and I should be glad to have the continuation of the work do greater honour to our country. It would be difficult perhaps to assign a physical reason, why a nation that produced Shakespear, should owe it's glory in another walk of genius to Holbein and Vandyck. It cannot be imputed to want of protection : Who countenanced the arts more than Charles the First ? That Prince, who is censured for his want of taste in pensioning Quarles, is celebrated by the same pen for employing Bernini---but want of protection is the apology for want of genius : Milton and Fontaine did not write in the bask of court-favour. A poet or a painter may want an equipage or a villa, by wanting protection : They can always afford to buy ink and paper, colours and pencils. Mr. Hogarth has received no honours, but universal admiration.

But whatever has been the complaint formerly, we have ground to hope that a new aera is receiving it's date. Genius is countenanced, and emulation will follow : Nor is it a bad indication of the flourishing state of a country, that it daily makes improvements in arts and sciences. They may be attended by luxury, but they certainly are produced by wealth and happiness. The conveniences, the decorations of life are not studied in Siberia, or under a Nero. If severe morality would at any time expect to establish a thorough reformation, I fear it must chuse inhospitable climates, and abolish all latitude from the laws. A corporation of merchants would never have kept their oaths to Lycurgus of observing his statutes 'till he returned. A good government, that indulges it's subjects in the exercise of their own thoughts, will see a thousand inventions springing up, refinements will follow, and much pleasure and satisfaction will be produced at least before that excess arrives, which is so justly said to be the forerunner of

ruin. But all this is in the common course of things, which tend to perfection, and then degenerate. He would be a very absurd legislator, who should pretend to set bounds to his country's welfare, lest it should perish by knowing no bounds. Poverty will stint itself; riches will be left to their own discretion; they depend upon trade, and to circumscribe trade is to annihilate it. It is not rigid nor Roman to say it, but a people had better be unhappy by their own fault, than by that of their government. A *Censor morum* is not a much greater blessing than an *Arbiter elegantiarum*. The world, I believe, is not at all agreed that the austerities of the Presbyterians were preferable to the licentiousness under Charles II. I pretend to defend the one no more than the other; but I am sure that in the body politic, symptoms that prognosticate ill, may indicate well. All I meant to say was, that the disposition to improvements in this country is the consequence of it's vigour. The establishment of a society for the encouragement of arts will produce great benefits before they are perverted to mischiefs. The bounties bestowed by that society, for facilitating the necessaries of life to the poor, for encouraging the use of our own drugs and materials, or for naturalizing those of other countries, are bestowed on noble principles and with patriot views. That society does not neglect even the elegancies of life: Arts that are innocent in themselves, and beneficial to the country, either by adding value to our productions, or by drawing riches as they invite strangers to visit us, are worthy the attention of good citizens; and in all those lights that society acts upon a national and extensive plan.

The art, that is chiefly the subject of these pages, is one of the least likely to be perverted: Painting has seldom been employed to any bad purpose. Pictures are but the scenery of devotion. I question if Raphael

phael himself could ever have made one convert, though he had exhausted all the expression of his eloquent pencil on a series of popish doctrines and miracles. Pictures cannot adapt themselves to the meanest capacities, as unhappily the tongue can. Nonsense may make an apprentice a catholic or a methodist; but the apprentice would see that a very bad picture of St. Francis was not like truth; and a very good picture would be above his feeling. Pictures may serve as helps to religion; but are only an appendix to idolatry; for the people must be taught to believe in false gods and in the power of saints, before they will learn to worship their images. I do not doubt but if some of the first reformers had been at liberty to say exactly what they thought, and no more than they thought, they would have permitted one of the most ingenious arts implanted in the heart of man by the Supreme Being to be employed towards his praise. But Calvin by his tenure, as head of a sect, was obliged to go all lengths. The vulgar will not lift but for total contradictions: They are not struck by seeing religion shaded only a little darker or a little lighter. It was at Constantinople alone where the very shopkeepers had subtlety enough to fight for a letter more or less in a Greek adjective* that expressed an abstract idea. Happily at this time there is so total an extinction of all party-animosity both in religion and politics, that men are at liberty to propose whatever may be usefull to their country, without it's being imputed to them as a crime, and to invent what they mean should give pleasure without danger of displeasing by the very attempt.

At

* In the decline of the empire there were two sects who proceeded to the greatest violences against each other in the dispute whether the nature of the second person was *ὁμοούσιος*, co-essentialis; or *ὁμοιούσιος*, similis essentiae.

At this epoch of common sense, one may reasonably expect to see the arts flourish to as proud a height as they attained at Athens, Rome, or Florence. Painting has hitherto made but faint Efforts in England. Our eloquence and the glory of our arms have been carried to the highest pitch. The more peacefull arts have in other countries generally attended national glory. If there are any talents among us, this seems the crisis for their appearance: The Throne itself is now the altar of the graces, and whoever sacrifices to them becomingly, is sure that his offerings will be smiled upon by a Prince, who is at once the example and patron of accomplishments. The institution of a school of statuary in the house of a young* Nobleman of the first rank rivals the boasted munificence of foreign Princes. When we abound with heroes, orators and patrons, it will be hard if their images are not transmitted to posterity under gracefull representations.

This is by no means said to depreciate the artists we have, but to inspire with emulation those arising. Rysbrack, Roubiliac, Scheemaker, Wilton, would do honour to any country: But hitherto their skill has been in a manner confined to private monuments. When we have subjects for history, the people should read on public edifices the actions of their ancestors and fellow-citizens in basreliefs: Busts and statues should reward the galant behaviour of the brave, and exhibit them as models. What made Rome more venerable than every street being an illustration of Livy? Painting has been circumscribed within as selfish bounds as statuary; historic compositions totally neglected. Reynolds and Ramsay have wanted subjects, not genius. There is another artist, who seems born for an age of naval glory, and is equal to it, Mr. Scott.

Architecture,

* The Duke of Richmond.

Architecture, the most suitable field in which the genius of a people, arrived at superiority, may range, seems reviving. The taste and skill of Mr. Adam is formed for public works. Mr. Chambers's treatise* is the most sensible book and the most exempt from prejudices that ever was written on that science. But of all the works that distinguish this age, none perhaps excell those beautifull editions of Balbec and Palmyra----not published at the command of a Louis quatorze, or at the expence of a cardinal nephew, but undertaken by private curiosity and good sense, and trusted to the taste of a polished nation. When I endeavour to do justice to the editions of Palmyra and Balbec, I would not confine the encomium to the sculptures ; the books have far higher merit. The modest descriptions † prefixed are standards of writing : The exact measure of what should and should not be said, and of what was necessary to be known, was never comprehended in more clear diction, or more elegant stile. The pomp of the buildings has not a nobler air than the simplicity of the narration.----but I must restrain myself ; tho' it is pleasing to expatiate on the just praise of one's country ; and they who cannot perform great things themselves, may yet have a satisfaction in doing justice to those who can. If Juvenal was honest in his satires, he would have been happy if he could have lived to write the panegyric of Trajan.

* On civil architecture, folio, 1759.

† By Mr. Wood.

C O N T E N T S
OF THE
FIRST VOLUME.

CHAP. I.

THE earliest Accounts of Painting in England.

CHAP II.

State of Painting from the Reign of Henry III. to the End of Henry VI.

CHAP. III.

Continuation of the State of Painting to the End of Henry VII.

CHAP. IV.

Painters in the Reign of Henry VIII.

CHAP. V.

State of Architecture to the End of the Reign of Henry VIII.

CHAP. VI.

State of Painting under Edward VI. and Mary.

CHAP. VII.

Painters in the Reign of Queen Elizabeth.

ANECDOTES

ANECDOTES of PAINTING, &c.

CHAP. I.

The earliest Accounts of Painting in England.

THEY who undertake to write the History of any art, are fond of carrying it's origine as far back as possible. When This tends to show the improvements made in it, by comparing latter works with the first rude inventions, it may be of service ; but it often happens that the Historian thinks the antiquity of a discovery reflects honour on his country, though perhaps his country has been so careless or has wanted genius so much, as to have refined very little on the original hints. Some men push this farther, and venerate the first dawnings of an art more than it's productions in a riper age. The inventor may have had more genius, but the performances of the improver must be more perfect. Mr. Vertue had taken great pains to prove that painting existed in England before the restoration of it in Italy by Cimabue. If what we possessed of it in those ignorant times could be called painting, I suppose Italy and every nation in Europe retained enough of the deformity of the art to contest with us in point of antiquity. That We had gone backwards in the science farther almost than any other country, is evident from our coins, on which there is no more of human similitude, than an infant's first scrawl of the profile of

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a face ; and so far therefore as badness of drawing approaches to antiquity of ignorance, we may lay in our claim to very ancient possession. As Italy has so long excelled us in the refinement of the art, she may leave us the enjoyment of original imperfection.

However, as Mr. Vertue's partiality flowed from love of his country, and as this is designed for a work of curiosity, not of speculation and-reasoning, I shall faithfully lay before the reader such materials as that laborious antiquarian had amassed for deducing the History of English Painting from a very early period.

The first evidences in favour of the art are drawn from our records, which Mr. Vertue had carefully consulted. There he found the following entries ; *

“ MCCXXVIII, Ao. 12. HEN. III. m.f. Rex thes. et camer.
“ suis salutem. Liberate cuidam pictori 20s. ad cameram magni scaccarii depingendam.”

This does not express the kind ; whether the chamber was to be painted with figures, ornaments, &c. or whether the *Quidam Pictor* was not a meer house-painter ; probably an artist of higher rank, as
twenty

* There are two records more ancient than any that follow ; but they relate to architecture, not painting ; however, as not foreign to this work, I shall insert them here : They are both of the reign of King JOHN :

“ Anno, 1209, Vicecomites Lond. et Midl. allocaverunt Elyae ingeniatori x
“ marcas, ad reparationem domorum regis apud Westmonast. per breve H. Archiep.
“ Cantuar.”

Anno, 1210. Willelmus Puintellus redd. comp. de 1216l. 13s. 4d. quos recepit de thesauro ad operationes turris Londoniae.”

William Puintell might be only a surveyor, but Elyas was certainly an architect.

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twenty shillings would have been a great price in that age for painting wainscot. However the next record is more explicit, and ascertains the point in question.

“ MCCXXXIII. Liberate A^o. 17. HEN. III. m. 6. Mandatum
 “ est Vicecomiti Southton. quod cameram regis *lambruscatam de
 “ Castro Winton. depingi faciat eisdem historiis et picturis quibus fu-
 “ erat prius depicta. Et custum, &c. computabitur. Teste rege
 “ apud Kideministr. iii die Junii.”

There are more remarkable circumstances than one in this venerable scrap : as, the simplicity of the times ; the King sending a precept to the Sheriff of Hampshire to have a chamber in the royal castle painted ; and his majesty, like the Roman general, who threatened his soldiers if they broke any of the antique Corinthian statues that they should pay for having others made, giving orders to the same Sheriff to have the chamber repainted with the same pictures and histories with which it had been adorned before ; and which, by the way, implies, that history-painting had been in use still longer than this date, which was the earliest Mr. Vertue could discover. †

“ Liberate A^o. 17. HEN. III. m. 10. Mandatum est custodi domo-
 “ rum regis de Wudestok quod in rotundâ capellâ regis de Wudestok
 “ bonis coloribus depingi faciat majestatem domini et iiii Evangelistas,
 “ et imaginem sancti Edmundi ex unâ parte, et imaginem sancti Ed-
 “ wardi ex aliâ parte, et ibi fieri faciat duas ‡ verimas novas.”

“ Rot.

* *Lambruscatam*, wainscotted, from the French, *Lambris*.

† Some have ascribed the introduction of painting into this island to venerable Bede.

‡ *Verimas*, a barbarous word, not to be found even in Dufresne’s glossary. One cannot help observing the absurdity of those times, in couching orders in a language which they could not write, and addressed to persons by whom it was not understood.

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“ Rot. Claus. 20. HEN. III. m. 12. Mandatum est thesaurario regis, quod magnam cameram regis apud Westm. bono viridi colore depingi faciat ad modum curtanae et in magno gabulo ejusdem camerae juxta hostium (ostium) depingi ludum illum

“ * Ke ne dune ke ne tine, ne pret ke desire ;

“ et etiam parvam garderobam regis viridi colore ad modum curtanae depingi faciat : ita quod rex in primo adventu suo illuc inveniat predictas cameram et garderobam ita depictas et ornatas, sicut predictum est.”

“ Rot Claus. A^o. 20. HEN. III. m. 12. Mandatum est H. de Pateshull thesaurario domini regis, quod borduram a tergo sedis regis in capellâ sancti Stephani apud Westm. et borduram a tergo sedis reginae ex aliâ parte ejusdem capellae interius et exterius depingi faciat de viridi colore : juxta sedem ipsius reginae depingi faciat quandam crucem cum Mariâ et Johanne ex opposito crucis regis, quae juxta sedem regis depicta est. T. vii die Febr.”

The next record, which has been mentioned by Stowe, gives directions for repairing the granary under the Tower, and all the leaden gutters, and for leading the whole thoroughly on that side, *per quas gentes videre possint*, and for white-washing the chapel of St. John, and for making three glass windows in the same chapel, in which were to be represented, a little Virgin Mary holding the child, and the Trinity and St. John the Apostle. It gives orders too that (Patibulum) a cross should be painted behind the altar, *bene et bonis coloribus* ; and where ever it could be done most conveniently, there were to be drawn
in

* Qui ne donne ce qu'il tient, ne prend ce qu'il desire ; or, as it is expressed in another record, Qui non dat quod habet, non accipit ille quod optat.

in the same chapel two images of St. Edward holding out a ring and delivering it to St. John the Evangelist. “ Et dealbari faciatis, adds “ the record, totum veterem murum circa sepeditam turrin nostram. “ Et custum quod ad hoc posueritis, per visum et testimonium legalium “ hominum, computabitur vobis ad scaccarium. Teste rege apud “ Windefor. x. die Decembr.

It is evident from this and some following passages that as * painting on glass was then known, the art of painting in general could not be at a very low ebb.

Then follows another, regarding the same place; “ Rex eidem salutem. Praecipimus vobis quod cancellum beatae Mariae in ecclesia sancti Petri infra ballium turris nostrae London. et cancellum beati Petri in eadem ecclesia, et ab introitu cancelli beati Petri usque ad spatium quatuor pedum ultra stillos ad opus nostrum et reginae nostrae in eadem ecclesia factos bene et decenter lambruscari faciatis, et eosdem stillos depingi, et Mariolam cum suo tabernaculo et ymagines beatorum Petri, Nicolai et Katerinae, et trabem ultra altare beati Petri, et parvum patibulum cum suis ymaginibus de novo colorari, et bonis coloribus refrescari, et fieri faciatis quandam ymaginem de beato Petro in solempni apparatu archiepiscopali in parte reali ultra dictum altare, et de optimis coloribus depingi; et quandam ymaginem de sancto Christofero tenentem et portantem Jesum, ubi melius et decentius fieri potest, et depingi in praedicta ecclesia. Et fieri faciatis duas tabulas pulcras et de optimis coloribus et de historiis beatorum Nicolai et Katerinae depingi ante altaria dictorum

VOL. I. B “ sanctorum

* In Aubrey's MS. survey of Surrey, in the library of the Royal Society, he says, on the authority of Sir W. Dugdale, that the first painted glass in England was done in King John's time. vol. ii. p. 85.

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“ sanctorum in eadem ecclesia ; et duos cherumbinos stantes a dextris
 “ et a sinistris magni patibuli pulcros fieri faciat in praedicta ecclesia
 “ cum hilari vultu et jocofo ; et praeterea unum fontem marmoreum
 “ cum columnis marmoreis bene et decenter incis. Et custum, &c.
 “ Teste ut supra.”

The next again specifies the sum to be expended on paintings at Westminster : “ Rot. Liberat. A^o. 21. HEN. III. m. 5. Rex thesaurario et camerariis suis salutem. Liberate de thesauro nostro Odoni aurifabro custodi operationis nostrae Westm. quatuor libras et undecim solidos ad picturas faciendas in camera nostra ibidem. Teste rege apud Westm. ii die Augusti.”

The next contains the first mention we have of a star-chamber.

“ Liberat A^o. 22. HEN. III. m. 3. Mandatum est vic. Southampt. quod cameram apud Winton colorari faciat viridi colore, et *stellari* auro, in quibus depingantur historiae veteris et novi testamenti.”

The next precept is very remarkable, as implying the use of oil-colours,* long before that method is supposed to have been discovered. It is dated in his 23d year, 1239, and runs in these words ;

“ Rex thesaurario et camerariis suis salutem. Liberate de thesauro nostro Odoni aurifabro et Edwardo filio suo centum et septemdecim solidos et decem denarios pro oleo, vernici, et coloribus emptis, et picturis factis in camerâ reginae nostrae apud Westm. ab octavis sanctae trinitatis anno regni nostri xxiii usque ad festum sancti Barnabae apostoli eodem anno, scilicet per xv dies.”

There

* John ab Eyck the supposed inventor of painting in oil, which He was said to discover in a search for varnish, died in 1441. In the record before us, both oil and varnish are mentioned, and the former might indeed be only used in the composition of the latter.

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There is another mandate of his 25th year, for two windows with pictures in the hall, and with the motto above mentioned, of which I do not know that any of our antiquarians have taken notice.

The two following precepts are so connected with the foregoing, that though relating only to building not to painting, I shall insert them here, as their most proper place.

“ Ao. 28. HEN. III. Mandatum est vicecomiti Kanciae quod sub omni
“ qua poterit festinatione emi faciat et cariari usque Westmon. 100 na-
“ vatas grisiae petrae ad operationes quas ibi sine dilatione fieri rex
“ praecepit : et talem et tam festinantem diligentiam ad hoc mandatum
“ regis exequendum ponat, quod se inde rex commendare debeat : et
“ ne W. de Haverhull thesaurarius et Edwardus, quibus operationes
“ praediectas rex injunxit faciendas, culpam dilationis in se refundere
“ possint, si praediectae operationes contra voluntatem regis differantur.”
“ Rex dedit et concessit Deo et beato Edwardo et ecclesiae Westmo-
“ nasterii ad fabricam ipsius ecclesiae 2591 libras, in quibus regi tene-
“ tur Licoricia, quae fuit uxor David de Oxonio Judaei. Et rex vult
“ quod pecunia illa reddatur ad novum scaccarium, quod rex ad hoc
“ constituit apud Westmonasterium, archidiacono Westmonasterii, et
“ Edwardo de Westminstre, quos ejusdem scaccarii thesaurarios affig-
“ navit. Teste rege apud Windfore.”

The miserable Latin of these orders is not the most curious part of them. The hundred barge loads of grey stone to be purchased by the Sheriff of Kent might be either from a Kentish quarry, or to be imported from the coast of France. The King's great impatience about his new works, and the large fine from a Jew's widow which he bestows on his new edifice, are very observable. But the most memorable is the origine of the Exchequer, which seems by this precept to have
been

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been instituted solely for the carrying on the new building at Westminster.

The next is in the year 1248. “ Rex vicecomiti Southamtoniæ fac-
“ lutem. Praecipimus tibi quod de exitibus comitatus tui depingi fa-
“ cias in capella reginae nostrae apud Wintoniam super gabulum ver-
“ sus occidentem ymaginem sancti Christoferi, sicut alibi depingitur; in
“ ulnis suis deferat Christum; et ymaginem beati Edwardi regis, qua-
“ liter tradidit annulum suum cuidam peregrino, cujus ymago simili-
“ ter depingatur. Teste rege apud Windefore vii die Maii.”

Another. “ Rex custodi manerii de Wudestoke praecepit, ut inter
“ alia fieri faciat duas fenestras de albo vitro, et fenestram aulae versus
“ orientem, similiter cum picturâ ejus aulae emendari faciat. Quoddam
“ etiam scaccarium fieri faciat in eadem aulâ, quod contineat hunc ver-
“ sum, Qui non dat quod habet, non accipit ille quod optat.”

“ Liberat. 36. HEN. III. m. 15. Rex Vicecomiti Nottinghamiæ fa-
“ lutem. Praecipimus tibi quod in camera reginae nostrae apud Not-
“ tingham depingi facias historiam Alexandri circumquaque; et cu-
“ stum quod ad hoc posueritis computabitur. Teste rege apud Not-
“ tingham xv die Januarii.”

“ Claus. 33. HEN. III. m. 3. Rex injunxit magistro Johanni de
“ sancto Omero quod garderobam camerae regis apud Westm. perpingi
“ faceret sicut pictura illius garderobae inchoatur, et quod faceret unum
“ lectrinum ponendum in novo capitulo Westm. ad similitudinem illius
“ quod est in capitulo sancti Albani, vel decentius et pulcrius, si fieri
“ poterit; et ad haec facienda colores et maeremium et necessarias libe-
“ rationes usque ad adventum regis London. ei inveniri faceret. Et
“ custum ad haec appositum, cum rex illud sciverit, reddi faciet. Et
“ mandatum est abbati Westm. Edwardo filio Odonis, et Philippo Lu-
“ vel,

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“ vel, quod liberationes et alia necessaria ut supra inveniri fac. Teste rege apud Windesore xxiii die Septembr.”

In Henry's 34th year Edward of Westminster is ordered to have painted in the chapel of St. Stephen the images of the apostles round about the said chapel, by the following precept;

“ Claus. 54. HEN. III. m. 7. Mandatum est Edwardo * de Westm. quod in capella beati Stephani depingi faciat imagines Apostolorum in circuitu ejusdem capellae; et judicium in occidentali parte ejusdem; et iconem beatae Mariae virginis in quadam tabula similiter pingi faciat; ita quod haec parata sint in adventu regis. Teste rege apud Brugwauter xiii die Augusti.”

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* This Edward of Westminster is the same person with Edward Fitz-Odo mentioned in the preceding order, and I suppose son of Odo Aurifaber, recorded above. It appears by Dart's history of the abbey that He was master of the works; and Dart quotes the records in the tower on the authority of Strype. The whole passage is worth transcribing, as it shows the passion of Henry for adorning his new foundation there, called then, The new work at Westminster.*

“ In the 28th of his reign He commanded Edward Fitz-Odo to make a dragon, in manner of a standard or ensign, of red samit, to be embroderd with gold, and his tongue to appear, as though continually moving, and his eyes of sapphire, or other stones agreeable to him, to be placed in this church against the King's coming thither.

“ And the Queen set up in the feretry of St. Edward the image of the blessed Virgin Mary; and the King caused the aforesaid Edward Fitz-Odo, keeper of his works at Westminster, to place upon her forehead for ornament, an emerald and a ruby, taken out of two rings which the Bishop of Chichester had left the King for a legacy.” Dart. vol. i, p. 26. edit. 1742.

* Duchesne, antiq. France, vol. i, p. 145, says the Louvre was so called from l'oeuvre, the new work.

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The next, dated in the same year, exhibits a donation of three oaks for making images ;

“ Claus. 34. HEN. III. m. 7. Mandatum est custodi parci regis de Periton quod in eodem parco faciat habere sacristae Glaſton. tres quercus ad imagines inde faciendas et ponendas in ecclesia sua Glaſton. de dono regis. Teste rege apud Glaſton xv die Augusti.”

The following is not less curious ;

“ Claus. 34. HEN. III. m. 12. Mandatum est R. de Sandeford magistro militiae templi in Anglia quod faciat habere Henrico de warde-roba, latori presentium, ad opus reginae quendam librum magnum, qui est in domo sua London. Gallico ydiomate scriptum, in quo continentur gesta Antiochie et regum aliorum, &c. Teste rege apud Westm. xvii die Maii.”

“ The two next specify the use that was to be made of the above-mentioned book, which I conclude contained an * account of the Crusade, the history of which the King orders to be painted in the tower and at Westminster in a low chamber in the garden near what in the writ is named the King’s Jewry, † and which room his majesty orders to be thenceforward called the Antioch-chamber ; the origine probably of what is now stiled the Jerusalem-chamber.

“ Claus. A°. 35. HEN. III. m. 11. Mandatum est Edwardo de Westm. quod depingi faciat historiam Antioch. in camera regis tur-
“ ris

* The Emperor Frederic II. had sent to King Henry a large account of his war in the Holy Land, in a letter under his own seal. See note to Tindal’s *Rapin* under the year 1228.

† This Judaism or Jewry, was probably an exchequer or treasury erected by Henry for receiving the sums received from the Jews, from whom he extorted a third part of their substance to carry on the war with France. *Rapin ubi supra.*

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“ris London. sicut ei dicet Thomas Espernir, et custum, quod ad hoc
“posuerit, rex ei faciet allocari. Teste rege apud Winton. v die Junii.”
“Ibidem. m. 10. Mandatum est Edwardo de Westm. quod Judaif-
“mum regis apud Westm. et magnum* cellarium vinorum regis lam-
“bruscari, et bassam cameram in gardino regis, et parvam turellam
“ultra capellam ibidem depingi, et in eadem camera unum caminum
“fieri faciat, quam quidem cameram Antioch volumus appellari.”

These that follow all relate to various paintings;

“Ibidem. m. 5. Mandatum est Simoni Capellano et aliis custodibus
“operationum Windefor. quod claustrum regis in castro Windefor.
“paviri et lambruscari, et Apostolos depingi faciant, sicut rex ei et
“magistro Willielmo pictori suo ibidem injunxit. Teste rege apud
“Havering. xx die Augusti.”

• “Liberat.

* There are two records among the foregoing, which, though not relating to my subject, but to the wine-cellar, and even to the composing of wines for his majesty, are so curious that I am persuaded the reader will be glad to see them.

“Claus. A°. 34. HEN. III. m. 19. De potibus delicatis ad opus regis faciendis.
“Mandatum est custodibus vinorum regis Winton. quod de vinis regis quae ha-
“bent in custodia sua, liberent † Roberto de Monte Pessulano tanta et talia, qua-
“lia et quanta capere voluerit, ad potus regis pretiosos delicatos inde faciendos.
“Teste rege apud Lutegareshall xxvi die Novembr.”

“Claus. 36. HEN. III. m. 31. Mandatum est custodibus vinorum regis de Ebor.
“quod de melioribus vinis regis quae sunt in custodia sua faciant habere Roberto
“de Monte Pessulano duo dolia albi vini et Garhiofilacum, et unum dolum rubri
“vini ad ‡ claretum inde faciend. ad opus regis contra instans festum Nativitatis
“Dominicae. Et mandatum est Rob. de Monte Pessulano quod festinanter acce-
“dat ad Ebor. et garhiofilac. et claret. predict. faciat sicut annis preteritis facere
“consuevit.”

† See more of him in Pegge's life of Roger Weseham.

‡ A composition of wine and honey.

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“ Liberat. 36. HEN. III. m. 15. Mandatum vic. Northampton.
 “ quod fieri faciat in castro North. fenestras de albo vitro, et in eisdem
 “ historiam Lazari et Divitis depingi.”

“ Claus. 36. HEN. III. m. 22. Mandatum est Radulpho de Dungun,
 “ custodi librorum * regis, quod magistro Willielmo pictori regis ha-
 “ bere faciat colores ad depingendum parvam garderobam reginae, et
 “ emendandum picturam magnae camerae regis et camerae reginae.
 “ Teste rege apud Westm. xxv die Febr. Per regem.”

The six next precepts appertain to various arts, not to painting in particular.

“ Claus. 36. HEN. III. m. 31. Mandatum est Edwardo de Westm.
 “ quod cum festinatione perquirat quendam pulcrum gladium, et
 “ scauberg. ejusdem de serico, et pomellum de argento bene et ornate
 “ cooperiri, et quandam pulcram zonam eidem appendi faciat, ita
 “ quod gladium illum sic factum habeat apud Ebor. de quo † rex
 “ Alexandrum regem Scotiae illustrem cingulo militari decorare possit
 “ in instanti festo Nativitatis Dominicae. Teste rege apud Lychfeld
 “ xxi die Novembr. Per ipsum regem.”

“ Claus. 36. HEN. III. m. 30. Mandatum est J. de Somercote et
 “ Rogero Sciffori, quod sine dilatione fieri faciant unum lectum pre-
 “ tiosum, ita quod illud decenter et ornate factum habeat apud Ebor.
 “ ad dandum illud Alex. regi Scotiae illustri in instanti festo Nativita-
 “ tis Dominicae.”

“ Ibidem.

* It would be a great curiosity if we could recover a list of his Majesty's library. It probably contained some illuminated MSS. as the librarian had the keeping of the colours too. The edition of Matthew Paris with miniatures, in the British Museum, was certainly a present to this King from the author.

† Alexander 3d King of Scotland married Margaret, daughter of Henry, at York.

“ Ibidem. Mandatum est I. de Somercote et Rogero Sciffori, quod
“ de melioribus famittis quos invenire poterunt sine dilatione faciant.
“ quatuor robas, duas videlicet ad opus regis, et duas ad opus regi-
“ nae, cum aurifraxis femilatis, et varii coloris, et quod tunicae sint
“ de mollioribus famittis quam pallia et supertunicae; et quod pallia
“ furrentur cum ermino, et supertunicae de minuto vario; ita quod
“ rex habeat praedictas robas ornate factas apud Ebor. ad hoc instans
“ festum Nativitatis Dominicae. Teste rege apud Lychfeld xxi die
“ Novembr.”

“ Ibidem. Mandatum est I. de Somercote et Rogero Sciffori, quod
“ preter illas duas robas quas rex fieri precepit ad opus suum, fieri fa-
“ ciant ad opus regis tres robas de queintifis, videlicet unam robam de
“ meliori famitto violaceo, quam invenire poterunt, cum tribus parvis
“ *leopardis in parte anteriori, et aliis tribus parte posteriori; et duas
“ de aliis melioribus pannis qui inveniri poterunt; ita quod robas illas
“ decenter et ornate factas rex promptas habeat apud Ebor. in festo
“ Nativitatis Domini.”

“ Claus. 39. HEN. III. Rex concessit magistro Johanni de Gloucestre
“ cementario suo, quod toto tempore vitae suae quietus sit de omni-
“ modo Tallagio et Thelonio ubique per totam potestatem regis.”

“ Claus. 43. HEN. III. m. 10. Mandatum est magistro Johanni de
“ Glouc. cementario suo, et custodibus operationum Westm. quod
“ quinque imagines regum incisas in franca petra, et quandam petram
“ ad supponendum pedibus unius imaginis beatae Mariae, faciatis ha-
“ bere custodibus operationum ecclesiae sancti Martini London. ad eaf-
“ dem operationes, de dono regis. Teste rege apud Westm. xi die
“ Maii.”

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* The lions in the arms of England were originally leopards.

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Then comes a record intituled “ Pro rege de coloribus ad picturam
 “ Windesfor. Claus. A^o. 44. HEN. III. m. 6. Mandatum est Edwardo
 “ de Westm. quod colores et alia ad picturam necessaria sine dilatione
 “ faciat habere fratri Williello monacho Westm. pictori regis, ad pic-
 “ turas regis apud Windfor inde *renovandas, prout idem frater Wil-
 “ lielmus predicto Edwardo dicet ex parte regis. Et hoc, sicut regem
 “ diligit, non omittat; et cum rex sciverit cultum quod ad hoc posue-
 “ rit, rex breve suum de liberate sibi habere faciet. Teste rege apud
 “ Windfor xiii die Augusti.”

The next is inscribed De pictura Rap. Guldef. and contains the following orders :

“ Liberate A^o. 44. HEN. III. m. 11. Rex vicecom. Surr. salutem.
 “ Precipimus tibi quod de exitibus comitatus tui picturas magnae au-
 “ lae nostrae de Guldeford, prout necesse fuerit, sine dilatione emenda-
 “ ri, et in magna camera nostra ibidem ad caput lecti nostri super al-
 “ bum murum quoddam pallium depingi, et tabulas et fruntellum al-
 “ taris magnae capellae nostrae ibidem sine dilatione fieri facias, prout
 “ injunximus Williello Florentino pictori; et cultum quod ad hoc
 “ posueris per visum et testimonium proborum et legalium hominum
 “ conf. &c. Teste meipso apud Westm. xxx die Octobr.”

I conclude that master William, William the monk of Westminster, and William of Florence were the same person. What arts we had, as well as learning, lay chiefly among the religious in those ages. One remark I am surprized Mr. Vertue did not make, when he was assigning greater antiquity to painting in England than in Italy, that this William of Florence was an Italian.

The

* Hence it appears that Windfor had been a place of note even before the reign of Hen. III. consequently long before it was beautified by Edward III.

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The two following are little remarkable, except that in the last we find the name of another painter.

“ Liberate A^o. 49. HEN. III. m. 7. Rex Thes. et camerariis suis salutem. Liberate de thesauro nostro pictoribus camerae nostrae apud Westm. septem libras et decem solidos ad picturas ejusdem camerae capellae nostrae retro lectum nostrum ibidem faciend.”

“ Liberate A^o. 51. HEN. III. m. 10. et 8. Rex Ballivis civitatis London. salutem. Mandamus vobis quod de firma civitatis praedictae habere faciatis magistro Waltero pictori nostro viginti marcas ad picturas camerae nostrae apud Westm. inde faciend. et hoc nullo modo omittatis. Et computabitur vobis ad scaccarium. Teste rege. apud Westm. vii die Januar.”

Among these records I find the following curious memorandum of the sums expended on the King's building at Westminster to the forty-fifth year of his reign.

“ Summa cust. operationum Westm. ab inceptione usque in die dominica proxima post festum divi Michaelis anno regni regis Henrici xlv^{to}. Et cclx librae restant solvendae pro stipendiis alborum cissorum et minorum operariorum, et pro franca petra et aliis emptio-nibus quae non computantur in hac summa; xxix millia, cccxlv^l. xixs. vii^ld.”

The last piece I have to produce relates to works to be done for the Prince of Wales and his consort Eleanor; with the addition of the salary of master William, who was allowed Six-pence a day, as surveyor of the works at Guilford:

“ Liberate 52. HEN. III. m. 11. Rex vicecom. Surr. et Suff. salutem. Precipimus tibi quod de exitibus com. praedictorum infra curiam nostram manerii nostri de Guldeford quandam cameram cum
“ stadio

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“ stadio et camino, garderoba, et camera forinfeca, et quandam capellam ad caput ejusdem camerae, cum stadio et fenestris vitreis, eadem cameram et capellam decentibus, ad opus karissimae filiae nostrae Alianorae consortis Edwardi primogeniti nostri, et unam cameram cum stadio et camino camera forinfeca, et fenestris vitreis eandem cameram decentibus, ad opus militum karissimae consortis nostrae Alianorae reginae Angliae, et quoddam * appenticm. ibidem de novo sine dilatione fieri, et herbarium ejusdem reginae nostrae reparari et emendari facias, secundum quod Willielmo Florentino pictori nostro injunximus, et idem Willielmus plenius tibi scire faciet ex parte nostra; et custum, &c. per visum, &c. computabitur.

“ Rex eidem vicecom. salutem. Precipimus tibi quod de exitibus com. praedictorum facias habere Willielmo Florentino custodi operationum nostrarum manerii nostri de Guldeford singulis diebus sex denarios pro stipendiis suis, quam diu fueris vicecomes noster eorundem comitat. et praedictus Willielmus custos fuerit operationum praedictarum, sicut eos temporibus retroactis ante turbationem habitam in regno ibidem percipere consuevit: et custum, &c. Teste rege apud Westm. xxix die Jan.”

Besides the palaces above-mentioned, this Prince laid out too large sums in repairing and beautifying Kenelworth castle, cieling the chapel with wainscot, painting that and the Queen's chamber, and rebuildin the wall on the outside, as it remained to the time of Sir William Dugdale.†

I cannot

* Sic originale.

† See his Warwicksh. p. 244. In the same reign John of Hertford, Abbot of St. Alban's, made great additions to his convent, and in one of the chambers placed A NOBLE PICTURE. See Willis's mitred.abbies, vol. i. p. 21. One Lambirt, builder or repairer of the same church, heaped his own rebus, a lamb and a bird, among the ornaments. Alen Strayler was illuminator to that abbey.

I cannot pass over the Princess Eleanor, so much celebrated by our legendary historians for sucking the poison out of her husband's wound, without mentioning the crosses erected to her memory, which Vertue with great probability supposed were built on the designs of Peter Cavallini, a Roman sculptor, and whom from various circumstances he discovered to be the architect of the shrine of Edward the Confessor.

The reader, I am persuaded, will be pleased to see how ingeniously my author traced out this hitherto unknown fact.

The original inscription on the tomb ran thus :

Anno milleno Domini cum septuageno
Et bis centeno, cum completo quasi deno,
Hoc opus est factum, quod Petrus duxit in actum
Romanus civis : Homo, causam noscere si vis,
Rex fuit Henricus, sancti praesentis amicus.

The words *Petrus duxit in actum Romanus civis* were discernable 'till very lately. Some old authors ascribe the erection of the shrine to Henry himself, others, to Richard de Ware the Abbat, elected in 1260. It is probable that Both were concerned. The new Abbat repaired to Rome immediately on his election to receive consecration from Urban IV. At that time, says Vasari, flourished there Peter Cavallini, a painter and the inventor of Mosaic, who had performed several costly works in that city. About four years before the arrival of Abbat Ware, that is in 1256, had been erected a splendid shrine for the martyrs Simplicius and Faustina, at the expence of John James Capoccio and his wife, adorned with twisted columns and inlaid with precious marbles exactly in the taste, though not in the precise form of that of St. Edward. Nothing is more probable than that a rich Abbat, either at his own expence, or to gratify the taste of his magnificent master should

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engage a capital artist to return with him and undertake the shrine of his master's patron Saint, and the great patron of his own church. Weaver says expressly that the Abbat brought back with him from Rome *Workmen* and rich porphyry stones for Edward the Confessor's feretory; and for the pavement of the chapel: This Abbat was Lord Treasurer to his death in 1283, and was buried on the north side of the great altar: Over him was anciently this epitaph confirming the circumstances above mentioned.

Abbas Richardus de Warâ, qui requiescit

Hic, portat lapides, quos hic portavit ab Urbe.

Vafari's silence on Cavalini's journey to England ought to be no objection; he not only wrote some hundred years after the time, but confounds his own account so strangely as to make Peter Cavalini scholar of Giotto, who was twenty years younger. If it may be imagined that Richard Ware could not have interest enough to seduce so capital a workman from the service of the pope, it might still be accounted for, by higher authority. Edward the 1st. returning from the Holy Land was conducted by the King of Sicily to Rome to visit Gregory X. who had been Edward's companion and friend in the Holy War. An artful Pope would certainly be glad to furnish a young King with artists who would encourage him in raising shrines and temples. The monument of Henry III. erected by his son, is beautified in the same taste with porphyry and mosaic; and the first brazen statue known to have been cast here, lies upon it. The old paintings round the chapel of St. Edward, and those, in a very beautiful and superior style, though much decayed, over the ragged regiment, Vertue ascribes to the same Cavalini. This painter and sculptor probably as I have said gave the designs
for

for the crosses erected by Edward to his beloved Eleanor.* Vertue had drawn them, with a design of engraving; I have his original drawings. I must not omit that it was no small part of Peter Cavalini's fame, that he made the crucifix that spoke to St. Bridget.†

From all the testimonies above recited, Henry III. appears in a new light from what has hitherto been known of him. That he was a weak prince in point of government is indisputable. That he was a great encourager of the arts, these records demonstrate. When historians talk of his profusion, they evidence only in what he dissipated on his favorites. But it is plain that the number and magnificence of his buildings and palaces must have swallowed great part of the sums, maliciously charged to the single article of unworthy favorites. It matters not how a prince squanders what he has tyrannically squeezed from the subject: If he exceeds his revenue, it is almost as ill spent on edifices as on ministers. But it is perhaps no more than justice to make some allowance for partial or exaggerated relations. Henry was not a wise prince----may I venture to say more----He was not a martial prince. Even in these more sensible ages one illustrious defect in a king converts all his other foibles into excellencies. It must have done so much more in a season of such heroic barbarism as that of Henry III. and the want of an enterprising spirit in that prince made even his patronage of the arts

* I have some suspicion that a son of Peter Cavalini, is the person called Peter le Orfever, mentioned in a precept of Edward II. He is there intituled of Stanford, and brought an action against certain persons for assault and battery. As one of Queen Eleanor's crosses was erected there, it is not improbable that one of Cavalini's sons might marry and settle in that town. See Peck's Stanford, lib. x. sect. 13.

† Felibien. vol. i. p. 172.

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arts be imputed to effeminacy, or be overlooked. The extravagance of Louis XIV. in his buildings, gardens, water-works, passed for an object of glory under the canon (if I may say so) of his ambition. Henry III. had no conquests to illuminate his ceilings, his halls, his bas-reliefs. Yet perhaps the generous sentiment implied in his motto, *Qui non dat quod habet, non accipit ille quod optat*, contained more true glory than all the Fast couched under Louis's emblem of the sun, and his other ostentatious devices. But let us compare Henry with one nearer to him. Henry's reign is one of the most ignominious in our annals; That of Edward the 1st of the most triumphant. Yet I would ask by which of the Two did the nation suffer most? By sums lavished on favorites and buildings; or by sums and blood wasted in unjust wars? If we look narrowly into Edward's reign, we shall scarce * find fewer representations against the tyranny of the son than against the encroachments of the father. Who will own that he had not rather employ master William and Edward of Westminster to paint the gestures of the Kings of Antioch, than imitate the Son in his barbarities in Wales and usurpations in Scotland?

* See the parliamentary history.

ANECDOTES of PAINTING, &c.

C H A P. II.

State of Painting from the Reign of HENRY III. to the End of HENRY VI.

FROM the reign of Henry III. Mr. Vertue could discover no records relating to the arts for several reigns. I shall endeavour to fill this hiatus by producing an almost entire chronologic series of paintings from that time to Henry VII. when Mr. Vertue's notes recommence.

During the reigns of the two first Edwards I find no vestiges* of the art, though it was certainly preserved here, at least by painting on glass. No wonder that a proud, a warlike, and ignorant nobility encouraged only that branch which attested their dignity. Their dungeons were rendered still darker by their pride. It was the case of all the arts; none flourished, but what served to display their wealth, or contributed to their security. They were magnificent without luxury, and pom-

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pous

* Except that in the reign of Edward I. Bishop Langton built a palace and hall at Litchfield, in which was painted the ceremony of the coronation, &c. Brown Willis's cath. vol. i, p. 17.

pous without elegance. Rich plate, even to *the enamelling on gold, rich stuffs, and curious armour were carried to excess, while their chairs were mere pedestals, their cloaths were incumbrances, and they knew no use of steel but as it served for safety or destruction. Their houses, for there was no medium between castles and hovels, implied the dangers of society, not the sweets of it ; and whenever peace left them leisure to think of modes, they seemed to imagine that fashion consisted in transfiguring the human body, instead of adding grace to it. While the men wore shoes so long and picked, that they were forced to support the points by chains from their middle ; the ladies erected such pyramids on their heads, that the face became the center of the body ; and they were hardened to these preposterous inconveniences by their priests, who instead of leaving them to be cured by the fickleness of fashions, or by the trouble of them, denounced God's judgments against what a little laughter and a little common sense had been more effectual sermons. It was not far distant I think from the period of which I am speaking that the ladies wore looking-glasses about the same height of their bodies, with that, on which the men displayed such indecent symbols. The representations of these extravagances (as we see them collected by Montfaucon in his antiquities of France) demanded Japonese and Indian painters ; were not likely to produce Vandycks and Titians. While we are curious in tracing the progress of barbarism, we wonder more that any arts existed, than that they attained no degree of perfection.

Of

* Bishop Wickham's crozier at Oxford is an instance how well the pomp of prelacy was served by ingenious artists. It is certain that in the reigns of the two first Edwards there were Greek enamellers in England, who both practised and taught the art. In Dugdale's Warwickshire, p. 397. 403. are mentioned enamelled cups very near that period ; and some antient pieces are still extant.

Of the third Edward, says Mr. Vertue,* many portraits are preserved, at Windfor, in illuminated MSS. and elsewhere. As he has not marked where these limnings exist, I can give no account of them myself, nor refer the reader to the inspection of them. But there is a portrait taken from a bust of the same age, the face of which is far from being executed in a contemptible manner. It represents that artist and patron of arts William of Wickham Bishop of Winchester, and Prime Minister to Edward III. a prelate whose magnificent charities yet exist, both in the benefits he calculated for posterity and in the edifices erected on his own designs for perpetuating those pious bounties. The portrait has been engraved by Houbraken among the heads of illustrious men; a noble memorial, which I am sorry to say was forced to be dropped (though exhibited at the trifling expence of Five Shillings for four beautiful prints) the moment the novelty of it was exhausted.

The Black Prince was represented on glass in a window at the west end of Westminster abbey, but the image is now almost defaced. Mr. Maurice Johnson, the antiquarian of Spalding, had a MS. of Ralph Higden's Polychronicon, written in 1340, wherein was an illumination of the author. It was shown to the Society of Antiquaries in 1735.

The person of Richard II. is still preserved in the most lively manner, in two different pictures. The first a whole length in the abbey of Westminster; the other † at the Earl of Pembroke's at Wilton, a small piece consisting of two tablets, on which are represented the King kneeling, accompanied by his patron saints, John the Baptist, St. Edmund the King and Edward the Confessor, before the Virgin and Child, attended

* See an account, in folio, prefixed to his prints of the Kings of England.

† See a full description of it in the accounts of the curiosities at Wilton by Gambarini, Cowdry, or Kennedy.

attended by angels. Hollar engraved it. To the bottom of this picture are affixed these words, "Invention of painting in oil 1410. This was painted before in the beginning of Richard II. 1337, &c." These words, which are very equivocal, started a question with me, which I found nobody that could resolve. Do they imply that this piece was painted in oil before John ab Eyck discovered that secret in 1410? so one should think, for what news did the inscriber tell, if he only meant that painting in water-colours or miniature was practiced before painting in oil? Every illuminated MS. antecedent to that date was a proof of that. The short quaere would be, With what is the picture in question painted? To that I can only reply, that it is covered with a glass, and is too great a curiosity to have experiments made upon it. It is painted on a bright golden ground, the colours of the utmost freshness, and not grown black as oil-colours would be, and is, as I have said, guarded by a glass, all which indicate that it is miniature. Yet I do not pretend to decide: The inscription I have mentioned and some other circumstances seem to leave a doubt whether John ab Eyck was really the first person who mixed his colours with oil. We have seen by a record reported above, that long before this period oil was at least used as a varnish, and it is difficult to conceive how it was possible to varnish with oil either water-colours or colours mixed with size. It occurred to me to enquire with what the painters antecedent to John ab Eyck mixed their colours: Even in this country there are a few pictures extant, and painted on board, before oil-painting can be supposed to have been introduced here. Not to mention the picture at Wilton, the other of Richard II. at Westminster, and an undoubted original of Henry IV. at Hampton-court in Herefordshire, who died within two years after John ab Eyck's discovery, must be allowed to have been drawn before the

the new art arrived here. The picture at Westminster has indeed been repainted, * therefore no conclusion can be drawn from it. This question, easy as I thought it, I found had been passed over without consideration, and though proposed to a very learned † body of men, arrived at no solution. After turning over several books of painting, all treating of John ab Eyck's invention, but without one word of the method which his secret dispossessed, I at last found what I sought. Sandrart put an end to the difficulty by these words :

Quia autem metuebant ne muri scissuris diffunderentur, hinc eisdem linteo, prius glutine mediante, induxerunt, desuperque applicito gypso, postmodo demum picturas suas effigurarunt, qui modus dici solet *alla tempera*, id est temperaturae aquariae. Hanc autem temperaturam ita praeparabant : effracto prius ovo gallinaceo, in ejusdem liquore frondem teneram ficulneam de ficu juniore discutiebant : ubi è lacte istius frondis, eque vitello illa nascebatur temperatura : qua mediante postmodum loco aquae vel gummi, vel tragacanthae, colores suos subigebant, quibus dehinc opera sua perficerent. ‡

When they painted on walls, lest their work should crack, they proceeded in this manner : They glued a linnen cloth upon the wall, and covered that with plaister, on which they painted in distemper : This was thus prepared : They dropped into the yolk of an egg the milk that flows from the leaf of a young fig-tree, with which instead of water, gum, or gumdragant, they mixed their last layer of colours. It is probable from the last words of this passage that they laid their first colour with water or gum only.

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I shall

* By one Capt. Brome, a print-seller near the parliament house ; but this was after Mr. Talman had taken his drawing, from whence the print was engraved.

† The society of Antiquaries.

‡ Academ. pictur. p. 15.

I shall be told perhaps, that this method was only used for painting on walls ; but, leaving out the plaister, I see nothing to hinder the same preparation from being used on board. Of what mixture Cimabue, the restorer of the art, made use, we are told by the same author.

Multaeque illius manu confectae non historiae minus, quam imagines, in tabulis ligneis, colore ovis vel glutine temperato.*

Cimabue used yolk of egg or glue, which I suppose means size.

Still the much more ancient use of oil, were it but as a varnish, leaves a doubt whether John ab Eyck's discovery was entirely his own. The remarkable record which I have so often mentioned, dates above an hundred years before the common aera of painting in oil. John ab Eyck is allowed to have found it in searching for a varnish. Might he not have heard that such a varnish or composition was in use in England? † The very pictures I have mentioned as still extant and under all the appearances of being painted in oil, seem to say even more. The Painters employed by Henry III. appear to have been Italians, and yet it is easy to vindicate the secret from them, at least I can prove that they must have found the practice here, not have brought it over with them,

* p. 94.

† I cannot help hazarding a conjecture (though unsupported by any of the writers on painting) There is an old altar-table at Chiswick, representing the Lord Clifford and his lady kneeling----Van Eyck's name is burnt in on the back of the board. If Van Eyck was ever in England, would it not be probable that he learned the secret of using oil here, and took the honour of the invention to himself, as we were then a country little known to the world of arts, nor at leisure enough, from the confusions of the times, to claim the discovery of a secret which soon made such fortune abroad? An additional presumption, though certainly not a proof of Van Eyck's being in England, is a picture in the duke of Devonshire's collection painted

them, for we are told expressly that in Italy they knew of no such method. When some of John ab Eyck's pictures were carried to Alphonso King of Naples, the Italian painters were surprized, says Sandrart,* *quod aquâ purgari possent, coloribus non deletis.*

I must beg not to have it supposed that I am setting up any novel pretensions for the honour of my own country. Where the discovery was made I do not pretend to guess: the fact seems to be that we had such a practice. Curious facts are all I aim at relating, never attempting to establish an hypothesis, which of all kind of visions can nourish itself the most easily without any. The passion for systems did not introduce more errors into the old philosophy, than hypothesis has crowded into history and antiquities. It wrests all arguments to the favorite point. A man who sees with Saxon eyes sees a Saxon building in every mole-hill: a Mercian virtuoso can discover King Lords and Commons in the tumultuary conventions of the Wittenagemot; and an enthusiast to the Bards finds primaeval charms in the rudest ballad that was bawled by the mob three or four hundred years ago. But the truths we antiquarians search for, do not seem of importance enough to be supported by fictions: The world in general thinks our studies of little consequence; they do not grow more valuable by being stuffed with guesses and invention.

The

painted by John ab Eyck in 1422, and representing the consecration of St. Thomas Becket. The tradition is, that it was a present to Henry V. from his uncle the Duke of Bedford, regent of France; but tradition is no proof; and two pictures of this author in England, and one of them of an English family, are at least as good evidence for his having been here, as tradition for one of them being painted abroad. However I pretend to nothing more in all this than meer conjecture.

* p. 105.

The painters of these portraits * of King Richard are still more uncertain than the method in which they painted. I can find no names of artists † at that period. Nor is this extraordinary. In countries where the science flourished more, our knowledge of the professors is very imperfect. Though Cimabue restored the art as early as 1250, yet the number of his successors on record is extremely small, 'till Antonello of Messina carried the secret of painting in oil into Italy : and for Flanders, where it was invented, the biographers of the masters of that

* Another representation of this King is exhibited by Montfaucon from a MS. Froissard in the library of the King of France. There is another illuminated edition of that author in the British Museum, in which is a miniature of the young monarch sitting on his throne and attended by his uncles. In the same place is an historic poem in old French, written by a person of condition in the service of Richard II. and an eye-witness of all that he relates. It has sixteen curious illuminations, in which that King is eight times represented in different situations. There are also the portraits of Henry of Lancaster (four times) of Archbishop Arundel, the Dukes of Surrey and of Exeter, the Earls of Northumberland, Salisbury, &c. Part of this curious piece was translated by George Carew Earl of Totness ; the translation was published with ten other tracts in a thin folio called *Hibernica*, by Walter Harris ; Dublin 1747.

† Except of John Sutton a carver, who was employed by Thomas Beauchamp Earl of Warwick to alter a statue of the famous Guy Earl of Warwick, standing in the choir of the church there, and to cut the arms of the ancient earls on it. It was from the spoils of this family that Richard II. granted to his half brother Thomas Duke of Surrey a suit of arras wrought with the story of the same Guy. See Dugdale's *Warwickshire* p. 402, 431. The city of London made presents to Richard and his Queen, among other curiosities, of pictures of the Trinity valued at 800l. An enormous sum for that time ! See *descrip. of Lond. and the environs*, vol. iv, p. 30.

that country, as Carl Vermander, Sandart, &c. professedly begin their lists with John ab Eyck. We must leave therefore in the dark what we find irrecoverably so.

Two of the artists employed on the tomb of Richard are recorded by Stowe. That Prince had prepared it for himself and his Queen. B. and Godfrey of Woodstreet, gold-smiths, made the moulds and cast the images of the King and Queen [still extant in the abbey] “the charges of gilding of them cost 400 marks.”*

The next picture of the same age is a portrait of John of Gaunt painted on glass, with other portraits of that time, in the college of All Souls at Oxford.

His son Henry IV. is extant, as I have said, at Hampton-court in Herefordshire, formerly his palace: a copy or duplicate of this piece is at Kensington. In a book called *Studio di pittura, scoltura, &c. di Filippo Tito*, is a coin of Charles VI. of France with exactly the same extraordinary head dress, as was worn by this King.

Vertue met with a fine illuminated MS. of this age, a missal for the use of Salisbury; in the beginning was the figure of John Lord Lovel receiving the book from Frater Johannes Sifernas, who was probably the illuminator. It is now in the British Museum.

The fine east window in the cathedral of York was painted in this reign, at the expence of the Dean and Chapter, who contracted with John Thornton, glazier, of Coventry, to execute it. He was to receive for his own work Four Shillings a week, and to finish the whole in less than three years. The indenture, still preserved, adds, that he was to receive an Hundred Shillings sterling, each of the three years; and if he executed his work truly and perfectly, he was to have Ten Pounds

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more.

* Annals p. 342.

more. Another indenture of 1338, for glazing some of the west windows, articles, that the workman should have Six-pence a foot for white glafs, and Twelve-pence for coloured. The great window evidences how able an artist John Thornton was.*

The painted effigies of Chaucer remained 'till within these few years on his tomb at Westminster; and another, says Vertue on his print of that poet, is preserved in an illuminated MS. of Thomas Occleve, painted by Occleve himself. D'Urry and Tanner both mention such a portrait, which places Occleve in the rank of one of our first painters as well as poets.†

Henry V. is likewise on board at Kensington, and on vellum in some MSS. as Vertue says in his account prefixed to the heads of our Kings, but he does not mention where those MSS. are preserved. But a most curious picture of this King and his family is still extant in the collection of James West, Esq; Secretary of the Treasury. This piece is evidently painted in oil-colours, and though the new art might have reached England before the death of that Prince, which happened in 1422, yet there are many circumstances that lead me to think it of a later date. It was an altar-piece at Shene, and in all probability was painted by order of Henry VII. for the chapel in his palace there. His fondness for the house of Lancaster is too well known to be dwelt on: the small resemblance of the portrait of Henry V. to genuine pictures of him, and the great resemblance of all the other personages to one another,

make

* Drake's York, p. 527.

† I find by Montfaucon that the use of crayons was known in this age in France; but nothing of that kind appears to have been practiced in this country. See his account of the portraits of John Duke of Berry and Louis Duke of Orleans, the uncle and the brother of Charles VI.



Henry 5.th, his Queen and Family.

make it evident that it was rather a work of command and imagination than of authenticity. Add to this that on the tents (which I shall mention presently) portcullises are mixed with red roses; the portcullis* was the cognizance of the illegitimate branch of Beaufort, and was never that I can find born by the house of Lancaster †; but when Henry VII. gave himself for the heir of that royal line, no wonder he crowded the badges of his own bastard blood among the emblems of the crown. However the whole piece is so ancient and so singular, that I shall be excused inserting the description of it in this place.

It is painted on several boards joined, and is four feet three inches high, by four feet six wide.

On the left hand is the King in dark purple robes lined with ermine, the crown on his head. He is kneeling before a desk on which is a missal, and the sceptre and globe. Behind him on their knees are his three brothers, Thomas Duke of Clarence; ‡ John Duke of Bedford; Humphrey Duke of Gloucester. They are dressed in robes like the King's and wear golden coronets: over them is a tent, striped with white and gold, on which are red roses crowned; and the valance, of the same colours with red roses and portcullises. A small angel flying holds the top of the tent. The Queen is opposite, under another tent exactly in the same manner, except that there is no sceptre on her desk. Behind her are four ladies dressed like her and with coronets. The two first are probably Blanche Duchess of Bavaria, and Philippa Queen of Denmark the King's sisters; who the other two are is more difficult to decide, as they are

* See Sandford.

† The red rose is another proof that this picture was not painted in the reign of Henry 5th, as the red and white roses were not adopted as distinctions of the two houses, till the reign of Henry 6th.

‡ This is extremely unlike the miniature of him which I shall mention presently; and which is too remarkable a face not to have had much resemblance.

are represented with dishevelled hair, which in pictures of that time, is a mark of virginity. It has been supposed that the two elder were the wives of the Dukes of Clarence and Bedford, and the two younger their sisters; but this clashes with all history and chronology. Blanche and Philippa were both married early in their father's reign: and to suppose the two younger ladies the brides of Clarence and Bedford would be groundless, for Margaret Holland the wife of the former was a widow when he married her. As all the portraits are imaginary, it does not much signify for whom the painter intended them. A larger angel standing, holds the cloth of the two tents together. On a rising ground above the tents is St. George on a brown steed striking with his sword at the dragon, which is flying in the air, and already pierced through the forehead with a spear, on which is a flag with the cross of St. George. Cleodelinde, with a lamb, is praying beneath the dragon. On the hills are Gothic buildings and castles in a pretty taste.

This curious picture, after it was taken from Shene, was in the Arundian collection, and was sold at Tart-hall in 1719.

Richard Frampton had a gift of five marks from Henry V. for illuminating a book of grants in the office of the Dutchy of Lancaster.

An original portrait of John duke of Bedford, above-mentioned, is extant † in a fine illuminated Prayer Book presented by him to Henry VI. The Duke and his first wife Anne of Burgundy are represented with their arms and devices.

Of that indiscreet but amiable and unfortunate Prince Humphrey Duke of Glocester, I know no memorial; nor will I mention him but to make one remark, sufficient alone to detect the malice of his enemies,
if

† It is now in the collection of her Grace, the Duchess of Portland: the Duke of Bedford's head was engraved by Vertue with those of the Kings.



Marriage of Henry 6th

C. Grignion sculp.

if it had not been detected. What probability was there that the wife of a man illustrious for exposing impostors, who encouraged learning, * and founded the Divinity-school at Oxford, should have dared under his roof to dabble with witches and necromancers? His first wife Jaqueline, the amorous Countess of Holland, is known by more than one monument. Two fine prints of her, and her last husband, were published in 1753 by Folkema, from pictures painted by Mostert at Harlem. William Bridges, the first Garter King at Arms, instituted by Henry V. set up in the windows of the church of St. George at Stanford the portraits of the first Knights of the Garter: It was from these paintings that Hollar etched the plate of them published in Ashmole's history of the order. †

In the reign of Henry VI. our field begins to grow less barren. Many portraits of the King himself are preserved, as on board at Kensington and on glass in the chapel of King's college. In my possession is a remarkable piece, which so many circumstances affix to the history of this prince that I cannot hesitate to believe it designed for him, though I imagine it was painted after his death. It is the representation of his marriage. There are eleven figures, of which all the heads are well painted: the draperies are hard and stiff. The King in rich robes, but with rude dishevelled hair, as are all the men, stands before the portal of a magnificent church, giving his hand to the Queen, who is far from being a lovely bride, and whom the painter seems satirically to have insinuated by the prominence of her waist not to have been so perfect a virgin as her flowing hair denotes. Kemp Archbishop of York and

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* He had a valuable library for that time, and gave 129 volumes to the university. Hearne.

† Peck's Annals of Stanford book ii, chap. 18.

afterwards of Canterbury, and one of her chief counsellors, is performing the marriage rites by holding the pallium over their conjoined hands. It is remarkable that the prelate wears thin yellow gloves which are well represented. Behind the King in a robe of state stands the Duke of Gloucester, and seems reproving a nobleman,* whom I take for the Marquis of Suffolk. Behind the Queen is a lady in a kind of turban or diadem, probably designed for her mother the titular Queen of Naples and Jerusalem. Beyond her, another in a widow's dress, opposite to whom is a comely gentleman. This pair I conclude is Jaqueline, Duchess of Bedford, widow of Duke John, and her second husband. Our historian says that pretty suddenly after the Duke's death, she married Sir Richard Widville, a goodly young Knight. They were the parents of Elizabeth, Queen of Edward IV. On the foreground opposite to the Marquis of Suffolk stands a noble virgin, whom I take for Margaret of Richmond, mother of Henry VII. one of the charges against the Marquis of Suffolk was, that he endeavoured to marry his son to this lady Margaret, a Princess of the blood. Near the Archbishop is a Cardinal, who is certainly Winchester, the King's great uncle. The face is very like the image on his tomb at Winchester; nor can one account for his not performing the ceremony, but by his dignity of Prince of the blood, which did not suffer by the ministration of an inferior prelate. Behind the Queen of Naples is an abbess, and at a distance a view of a town, that must be Titchfield, from whence the Queen was led to be married at Southwick. Besides the seeming pregnancy of the Queen, there is another circumstance, conclusive for this picture being painted after the death of Henry. Round his head is the nimbus or glory: an addition that was as posterior to his marriage,

* He has a hawk on his fist, a mark of nobility in old paintings.

age, as the painter seems to intimate the Queen's fruitfulness was anterior to it. Round the hem of the Queen's robe are some letters*, which are far from being so intelligible as the other incidents. The words are involved in the folds; what appear, are Vol salu Regin m---one knows that Salve Regina mater coelorum is the beginning of a hymn---but I know not what to make of Vol.---the painter probably was no Latinist---and indeed the first letter of Regina, he has drawn more like to a B than an R. On the Abbess's girdle is Vel ave---as little to be decyphered as her majesty's Vol.

But it is to Sir William Dugdale that I am indebted for the greatest discoveries I have made towards the history of our ancient artists. In that collection of various treasures which he has saved from oblivion [saved the more luckily, as he wrote but the instant before it became piety to commit devastation] He has incidentally preserved some memorials of the state of painting in the reigns of our earlier princes. I have found some names of the professors, and even the rates of their work. I call them professors, agreeably to modern estimation, but our ancestors seem to have treated them without any distinction from other mechanics. If Henry III. bespoke pictures by the intervention of the Sheriff, under Henry VI. we were still so unpolished, that a peer of the first nobility going into France on an embassy, contracted with his taylor for the painter's work that was to be displayed in the pageantry of his journey. The bill itself is so curious that I shall transcribe part of it.

Thes

* This was a fashion as early as the reign of Richard II. when Edward Earl of Rutland, the Lord Spencer and others accused the Earl of Arundel of treason, they appeared before the King at Nottingham in red gowns of silk, garded and bordered with white silk and embroidered with letters of gold. Peck's Annals of Stanford 12, 39. The lady Margaret in this picture is in a green gown bordered with white silk.

Thes be the parcels that Will. Seburgh citizen and peyntour of London hath delivered in the month of Juyll the xv yeer of the reign of King Harry the sixt, to John Ray, taillour of the same citee, for the use and stuff of my Lord of Warwyk.

Ferst, cccc pencels bete with the raggidde staffe of silver, pris the pece *vd.* *o8l.--6s.--ood.*

Item, for the peynting of two paveys for my Lord, the one with a gryfon stondyng in my Lordis colours rede, white and ruffet, pris of the pavys *oo--o6--o8.*

Item, for the other pavys peyntid with black and a raggid staffe bete with silver occupying all the felde, pris *oo--o3--o4.*

Item, one coat for my Lordis body, bete with fine gold, pris *o1--10--oo.*

Item, for a grete stremour for the ship of xl yerdis length, and viii yerdis in brede, with a grete bere and gryfon holding a raggid staffe, poudrid full of raggid staves; and for a grete crosse of St. George, for the lymmyng and portraying *o1--o6--o8.*

There are several other articles which the reader may find at length in the original from whence I have copied these.*

If it is objected to me, that This was meer herald's painting, I answer, That was almost the only painting we had. The art was engrossed by and confined to the vanity or devotion of the nobility. The arms they bore and quartered, their missals, their church-windows and the images of their idols were the only circumstances in which they had any employment for a painter. Even portraits, the object of modern vanity, seem not to have been in fashion. I know not one except of the blood royal or of a Bishop or two, painted during the period of which I am
writing.

* Dugdale's Warwickshire p. 408.

writing. Devout subjects were held in sufficient estimation. Isabel Countess of Warwick in 1439, bequeathed her tablet with the image of our Lady to the church of Walsingham, and it is even mentioned that this tablet had a glass over it. I cannot pass over this magnificent Lady without taking a little notice of some other particulars of her will. She was daughter and at length sole heiress of Thomas le Despenser Earl of Glocester, widow of Richard Beauchamp Earl of Worcester, and afterwards by dispensation married to his cousin that potent and warlike peer, Richard Beauchamp Earl of Warwick. Their portraits on glass with others of their lineage were long extant in the church at Warwick. Her great templys* with the baleys sold to the utmost, she gave to the monks of Tewksbury, so that they grucht not with her burial there, and what else she had appointed to be done about the same. To our lady of Walsingham, her gown of green alyz cloth of gold with wide sleeves, and a tabernacle of silver like in the timbre to that over our lady of Caversham, and ordered that her great image of wax, then at London, should be offered to our lady of Worcester. To the abbey of Tewksbury she gave her wedding gown, and all her cloaths of gold and cloaths of silk without furs, saving one of russet velvet which she bestowed on St. Winifrede. But having thus disposed of her wardrobe for the use of the saints, she seems to have had very different thoughts about her self, ordering that "a statue of her should be made all naked with her hair cast backward, according to the design and model that one Thomas Porchalion had for that purpose." This extreme prohibition of all covering, I suppose, flowed from some principle of humility in this good lady, who having divested herself of all vain ornaments in favour

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* Jewels hanging on the foreheads of ladies by bodkins thrust into their hair. See Dugdale's Warwickshire p. 413.

of our Lady and St. Winifrede, would not indulge her own person even in the covering of the hair of her head. And it looks, by the legacy to the monks above, as if she had some apprehensions that they would not relish or comprehend the delicacy of such total rejection of all superfluities. I was willing to mention this testament too, because it seems to record even the name of an ancient statuary. Other statuaries and founders are mentioned in the cost bestowed on the tomb of the Earl her husband. Dugdale has preserved the covenant between the executors and the artists. There I find John Essex, marbler, William Austen, founder, Thomas Stevens, copper-smith, John Bourde of Corfse castle, marbler, Bartholemew Lambspring a Dutch gold-smith; They agree on all the particulars for the image on the tomb, and the little images and escutcheons round it. The tomb with the image still extant in polished brass of the highest preservation witnesses that the artists were excellent enough to deserve this memorial. John Prudde of Westminster, called simply, glazier, appears to have painted the windows of the chapel; and it was particularly stipulated that "he should employ no glass of England, but with glass beyond the seas, and that in the finest wise, with the best, cleanest, and strongest glasse of beyond sea that may be had in England, and of the finest colours of blew, yellow, red, purple, sanguine and violet, and of all other colours that shall be most necessary and best to make rich and embellish the matters, images and stories that shall be delivered and appointed by the said executors by patterns in paper, afterwards to be newly traced and pictured by another painter in rich colour at the charges of the said glazier." By all these circumstances it is plain that the executors thought that the magnificence of the intended monument must consist in the value and show of the materials, rather than in any excellence of the workmanship. This covenant carries

ries us still farther, and has even brought to light a history-painter of that time. *John Brentwood* citizen and steynor of London engages "to paint on the west wall of the chapel the dome of our Lord Jesus and all manner of devises and imagery thereunto belonging, of fair and fightly proportion, as the place shall serve for, with the finest colours and fine gold;" and *Kristian Coleburne*, another painter dwelling in London, undertakes to paint "in most fine, fairest and curious wise four images of stone, of our Lady, St. Gabraell the angel, St. Anne and St. George; these four to be painted with the finest oil colours, in the richest, finest and freshest clothings that may be made of fine gold, azure, of fine purpure, of fine white, and other finest colours necessary, garnished, bordered and powdered in the finest and curioufist wise."

This singular record contains too the prices stipulated for the several performances. The tomb was to cost 125*l.* sterling; the image 40*l.* the gilding of the image and its appurtenances, 13*l.* The glass-painter was to have 2*s.* for every foot of glass, and so for the whole 91*l.* 1*s.* 10*d.* The scripture-piece on the wall was to cost 13*l.* 6*s.* 8*d.* and the painting of the four images 12*l.* The whole expence of the chapel and monument, which were not compleated under one and twenty years, amounted to 2481*l.* 4*s.* 7*d.*

The wealth and splendor of that family was so great, that Henry Beauchamp, son of Richard and Isabel, was at the age of nineteen created Premier Earl of England, and three days after he was made Duke of Warwick, with precedence next to the Duke of Norfolk and before the Duke of Buckingham---an act of power so destructive of all the vanity of nobility and blood, that the Duke of Buckingham could not digest it: It occasioned such animosity, that the King was obliged to qualify his grant, by establishing between the contending parties a
rotation

rotation of seniority, each to take place alternately for a year, the survivor to precede for his life the heir of the other, and so in perpetuum. A senseless jumble, soon liquidated by a more egregious act of folly, the King with his own hand crowning the young Duke of Warwick King of the Isle of Wight---nor can one easily conceive a more ridiculous circumstance, than a man who had lost the kingdom of France, amusing himself with bestowing the diadem of the little Isle of Wight---but to return to our artists---I find the name of another sculptor at the same æra; not employed indeed in any considerable work, and called only Richard the carver; he and one brother Rowlby a monk were engaged on some repairs in the church of St. Mary at Stanford.*

But the most valuable artists of that age were the illuminators of manuscripts. Their drawing was undoubtedly stiff, but many of the ornaments as animals, flowers and foliage they often painted in a good taste, and finished highly. To several missals were added portraits of the Princes and Princesses to whom they belonged, or for whom they were designed as presents. The dresses and buildings of the times are preserved, though by frequent anachronisms applied to the ages of scripture; and the gold and colours are of the greatest brightness and beauty. Several receipts for laying these on are still extant, particularly in the British Museum.† Dugdale from some of these illuminations has given:

See Peck's antiquities of Stanford lib. 14. cap. 5.

† See catal. Harl. MSS. No. 273. art. 34. where is also a receipt for painting on glass. In that collection is a MS. in which Henry VI. is represented looking out of a window in the tower. In Dufresne's Greek glossary are three receipts for illuminating under the article *χρυσόγραφια*. There are two others in Montfaucon's, *Palaeographia Graeca*.

Given cuts of two remarkable combats or tournaments performed in the 15th year of King Henry VI.* in which the designs are far from unworthy of a better age; and the customs and habits delineated with great accuracy.

Henry himself, I suppose, had no taste for the arts---the turbulent ambition of his Queen left her as little---yet she was the daughter of a Prince, who was not only reckoned the best painter of his age, but who would really appear no mean performer in the present: This was René of Anjou, King of the two Sicilies, Duke of Lorrain and Count of Provence, much known from having lost almost all his dominions; yet it has been little remarked that he was one of the very few Princes who did not deserve to lose them, having merited from his subjects the title of *THE GOOD*. His own picture painted by himself is still extant in the chapel of the Carmelites at Aix, and the print from it in Montfaucon's antiquities of France will justify what I have said of this Prince's talent.

In this age was finished the cloyster adjoining to the old church of St. Paul: It was built round a chapel in Pardon-church Hawgh, a place situated on the north side of the church, where Thomas More Dean of St. Paul's in the reign of Henry V. restored an ancient chapel, but dying before he had accomplished it, it was finished by his executors, by license from Henry VI. On the walls of this cloyster was painted, at the charge of Jenkyn Carpenter, a citizen of London, the Dance of Death, in imitation of that in the cloyster adjoining to St. Innocent's church-yard at Paris. Underneath were English verses (to explain the paintings) translated from the French, by John Lidgate the

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famous

* See Warwickshire p. 110.

famous poetic monk of Bury. Dugdale has preserved the lines, and Holbein by borrowing the thought, ennobled the pictures.*

In this reign John de Whethamsted abbot of St. Albans, a man of great learning and merit, adorned the chapel of our Lady there with various paintings, as he did the sides of the church and his own lodgings, under all which paintings he caused mottoes and inscriptions to be placed. At his manor of Tittenhanger he had pictures in the church of all the Saints of his own name. †

I shall close my notes on the state of painting under Henry VI. with observing that the portraits on glass in the windows of the college of All Souls at Oxford, were painted in his reign.

* See Dugdale's St. Paul's p. 131, and Stowe 354.

† Chauncy. 445.

ANECDOTES of PAINTING, &c.

C H A P. III.

Continuation of the State of Painting to the End of Henry VII.

WHETHER it was owing to the confusions of his reign, or to his being born with little propensity to the arts, we find but small traces of their having flourished under Edward IV. Brave, aspiring and beautiful, his early age was wasted on every kind of conquest; as he grew older, he became arbitrary and cruel, not less voluptuous nor even* more refined in his pleasures. His picture on board, stiff and poorly painted, is preserved at Kensington---the whole length of him at St. James's in a night gown and black cap was drawn many years after his death by Belcomp, of whom an account will be given hereafter. A portrait,† said to be of his Queen, in the Ashmolean Museum at Oxford, conveys no idea of her loveliness nor of any skill in the painter. Almost as few charms can be discovered in his favorite
Jane

* His device, a falcon and fetter-lock, with a quibbling motto in French, had not even delicacy to excuse the witticism.

† There is another at Queen's college Cambridge, of which she was second foundress; it seems to be of the time, but is not handsome.

Jane Shore, preserved at Eton, and probably an original, as her confessor was Provost of that college, and by her intercession recovered their lands, of which they had been despoiled, as having owed their foundation to Edward's competitor. In this picture her forehead is remarkably large, her mouth and the rest of her features small; her hair of the admired golden colour:*. A lock of it (if we may believe tradition) is still extant in the collection of the Countess of Cardigan, and is marvelously beautiful, seeming to be powdered with golden dust without prejudice to its filken delicacy. The King himself, with his Queen; eldest son and others of his court are represented in a MS. in the library at Lambeth, from which an engraving was made, with an account of it, and prefixed to the Catalogue of Royal and Noble Authors. Richard III. the successor of these princes, appears in another old picture at Kenfington.

Names of artists in these reigns, of which even so few authentic records exist, are not to be expected----one I have found, the particulars of whose work are expressed with such rude simplicity, that it may not be unentertaining to the reader to peruse them. They are extracted from a book belonging to the church of St. Mary Ratcliffe at Bristol.

Memorandum,

* This picture answers to a much larger mentioned by Sir Thomas More; who, speaking of her, says, "her stature was mean; her hair of a dark yellow, her face round and full, her eyes grey; delicate harmony being betwixt each part's proportions, and each proportion's colour; her body fat, white and smooth; her countenance chearfull, and like to her condition; the picture which I have seen of her was such as she rose out of her bed in the morning, having nothing on but a rich mantle, cast under one arm and over her shoulder, and sitting in a chair, on which one arm did lie." The picture at Eton is not so large, and seems to have been drawn earlier than that Sir Thomas saw; it has not so much as the rich mantle over one shoulder.

Memorandum,

That master Cumings hath delivered the 4th day of July in the year of our Lord 1470 to Mr. Nicholas Bettis vicar of Ratcliffe, Moses Couteryn, Philip Bartholemew, and John Brown, procurators of Ratcliffe before said, a new sepulchre well-gilt, and cover thereto, an image of God Almighty ryling out of the same sepulchre, with all the ordinance that longeth thereto ; that is to say,

A lath made of timber and iron work thereto ;

Item, Thereto longeth *Heven*, made of timber, and stained cloth ;

Item, Hell, made of timber and iron work, with devils ; the number, thirteen ;

Item, Four Knights armed, keeping the sepulchre, with their weapons in their hands, that is to say, two spears, two axes, two paves ;

Item, Four pair of Angel's wings, for four Angels, made of timber and well-painted.

Item, The fadre; the crown and visage, the bell with a crofs upon it well-gilt with fine gold ;

Item, The Holy Ghost coming out of heven into the sepulchre ;

Item, Longeth to the Angels four chevelers.*

* This memorandum is copied from the minutes of the Antiquarian Society under the year 1736. *Two paves* : a pave (in French, pavois or talevas) is a large buckler, forming an angle in front, like the ridge of a house, and big enough to cover the tallest man from head to foot. *The bell with the crofs* : probably the ball or mound. *Four chevelers* : chevelures or perukes.

HENRY VII. seems never to have laid out any money so willingly, as on what he could never enjoy, his tomb*---on that he was profuse; but the very service for which it was intended, probably comforted him with the thought that it would not be paid for 'till after his death. Being neither ostentatious nor liberal, genius had no favour from him: He reigned as an attorney would have reigned, and would have preferred a conveyancer to Praxiteles.

Though painting in his age had attained it's brightest epoch, † no taste reached this country. Why should it have fought us? the King penurious, the nobles humbled, what encouragement was there for abilities? what theme for the arts! barbarous executions, chicane, processes, and mercenary treaties, were all a painter, a poet or a statuary had to record---accordingly not one that deserved the title (I mean natives) arose in that reign. The only names of painters that Vertue could recover of that period were both foreigners, and of one of them the account is indeed exceedingly slight; mention being barely made in the register's office of Wells, that one Holbein lived and died here in the reign of Henry VII. Whether the father of the celebrated Holbein I shall inquire hereafter in the life of that painter---but of this person whoever he was, are probably some ancient limnings‡ in a cabinet at
Kenington,

* The whole chapel, called by his name, is properly but his mausoleum, he building it solely for the burial place of himself and the Royal family, and accordingly ordering by his will that no other persons should be interred there. See Dart's antiquities of Westminster abbey vol. i, p. 32. The tomb was the work of one Peter a Florentine, as one Peter a Roman made the shrine of Edward the Confessor.

† Raphael was born in 1483.

‡ Two miniatures of Henry VII. each in a black cap, and one of them with a rose in his hand are mentioned in a MS. in the Harleian collection.



A. Bannerman, Sculp.

JOHN MABUSE. —

Kenington, drawn before the great master of that name could have arrived here. Among them is the portrait of Henry VII. from whence Vertue engraved his print. The other painter had merit enough to deserve a particular article; He was called

JOHN MABUSE or MABEUGIUS,

and was born at a little town of the same name in Hainault, * but in what year is uncertain, as is the year † of his death. He had the two defects of his cotemporary countrymen, stiffness in his manner, and drunkenness. Yet his industry was sufficient to carry him to great lengths in his profession. His works were clear and highly finished. He was a friend rather than a rival of Lucas ‡ of Leyden. After some practice at home he travelled into Italy, where he acquired more truth in treating naked subjects than freedom of expression. Indeed Raphael himself had not then struck out that majestic freedom, which has since animated painting, and delivered it from the servility of coldly copying motionless nature. Mabuse so far improved his taste, as to introduce among his countrymen poetic history, for so I should understand || Sandrart's *varia poemata conficiendi*, if it is meant as a mark of real taste,

* Le Compt says it was in Hungary.

† Le Compt and Descamps say it was in 1562; a print of him, published by Galle, says "Fuit Hanno patria Malbodiensis; obiit Antwerpiæ anno 1532, in cathedrali aede sepultus;" but Vertue thought part of this inscription was added to the plate many years after the first publication; and Sandrart whom I follow, says expressly that he could not discover when Mabuse died. Vertue conjectured, that he lived to the age of fifty two.

‡ Lucas made an entertainment for Mabuse and other artists that cost him sixty florins of gold.

|| p. 234.

taste, rather than what a later * author ascribes to Mabuse, that he first treated historic subjects allegorically. I never could conceive that riddles and rebus's (and I look upon such emblems as little better) are any improvements upon history. Allegoric personages are a poor decomposition of human nature, whence a single quality is separated and erected into a kind of half deity, and then to be rendered intelligible, is forced to have it's name written by the accompaniment of symbols. You must be a natural philosopher before you can decypher the vocation of one of these simplified divinities. Their dog, or their bird, or their goat, or their implement, or the colour of their cloaths, must all be expounded, before you know who the person is to whom they belong, and for what virtue the hero is to be celebrated, who has all this hieroglyphic cattle around him. How much more genius is there in expressing the passions of the soul in the lineaments of the countenance! Would Messalina's character be more ingeniously drawn in the warmth of her glances, or by ransacking a farm-yard for every animal of a congenial constitution?

A much admired work of Mabuse was an altar-piece at Middleburgh, † a descent from the cross: Albert Durer went on purpose to see and praised it. Indeed their style was very like: A picture of Mabuse now at St. James's is generally called Albert's. The piece at Middleburgh was destroyed by lightning. A great number of Mabuse's works were preserved in the same city in the time of Carl Vermander. M. Magnus at Delft had another descent from the cross by this.

* Descamps, vies des peintres Flamands. p. 83.

† Painted for the abbot Maximilian of Burgundy who died 1524.

this master. The † *Sieur Wyntgis* at Amsterdam had a *Lucretia* by him. But one of his most striking performances was the decollation of *St. John*, painted in the shades of a single colour.

The *Marquis de Veren* took him into his own house, where he drew the *Virgin and Child*, borrowing the ideas of their heads from the *Marquis's* lady and son. This was reckoned his capital piece. It afterwards passed into the cabinet of *M. Frosmont*.

While he was in this service, the Emperor *Charles V.* was to lodge at the house of that lord, who made magnificent preparations for his reception, and among other expences ordered all his household to be dressed in white damask. *Mabuse*, always wanting money to waste in debauchery, when the tailor came to take his measure, desired to have the damask, under pretence of inventing a singular habit. He sold the stuff, drunk out the money, and then painted a suit of paper, so like damask, that it was not distinguished, as he marched in the procession, between a philosopher and a poet, other pensioners of the *Marquis*, who being informed of the trick, asked the Emperor which of the three suits he liked best: The Prince pointed to *Mabuse's*, as excelling in the whiteness and beauty of the flowers; nor did he 'till convinced by the touch, doubt of the genuineness of the silk. The Emperor laughed much---but, though a lover of the art, seems to have taken no other notice of *Mabuse*; whose excesses some time after occasioned his being flung into prison at *Middleburgh*, where however he continued to work. *Vermander* had seen several good drawings by him in black chalk.

At what time *Mabuse* came to England I do not find; *Vermander* says expressly that he was here, and the portraits drawn by him are a confirmation. The picture of *Prince Arthur*, *Prince Henry* and *Prin-*

cess Margaret, when children, now in the china-closet at Windsor, was done by him, A neat little copy of, or rather his original design for it, in black and white oil-colours is at the Duke of Leeds's at Kiveton.* Sandrart speaks of the pictures of two noble youths drawn by him at Whitehall. Over one of the doors in the King's anti-chamber at St. James's is his picture of Adam and Eve, which formerly hung in the gallery at Whitehall, thence called the Adam and Eve gallery.† Martin Papenbroech, formerly a famous collector in Holland, had another of them. It was brought over as a picture of Raphael in his first manner, in the time of Vertue, who by the exact description of it in Vermander discovered it to be of Mabuse. It was sold however for a considerable price.‡ In a MS. catalogue of the collection of King Charles I. taken in the year 1649, and containing some pictures that are not in the printed list, I find mention made of an old man's head by Mabuse; Sir Peter Lely had the story of Hercules and Deianira by him. || The only work besides that I know of this master in England, is a celebrated picture in my possession. It was bought for 200*l.* by Henrietta Louisa Countess of Pomfret, and hung for some years at their seat

* There is another of these in small in Queen Caroline's closet at Kenfington, another, very good, at Wilton, and another in Mr. Methuen's collection. One of these pictures, I do not know which of them, was sold out of the royal collection, during the civil war, for ten pounds.

† Evelyn in the preface to his idea of the perfection of painting, mentions this picture, painted, as he calls him, by Malvagijs, and objects to the absurdity of representing Adam and Eve with navels, and a fountain with carved imagery in Paradise---the latter remark is just; the former is only worthy of a critical manmidwife.

‡ It is now at the Grange in Hampshire, the seat of the Lord Chancellor Henley.

|| See catalogue of his collection p. 48. No. 99.



Marriage of Henry 7th.

G. Craydon. sculp.

John. Mathew. sculp.

seat at Easton Neston in Northamptonshire, whence it was sold after the late Earl's death. The Earl of Oxford once offered 500*l.* for it.* It is painted on board and is four feet six inches and three quarters wide by three feet six inches and three quarters high. It represents the inside of a church, an imaginary one, not at all resembling the abbey where those princes were married. The perspective and the landscape of the country on each side are good. On one hand on the fore ground stand the King and the Bishop of Imola who pronounced the nuptial benediction. His majesty † is a trift, lean, ungracious figure, with a down-cast look, very expressive of his mean temper, and of the little satisfaction he had in the match. Opposite to the Bishop is the Queen, ‡ a buxom well-looking damsel, with golden hair. By her is a figure, above all proportion with the rest, unless intended, as I imagine, for an emblematic personage, and designed from its lofty stature to give an idea of something above human. It is an elderly man, || dressed like a monk, except that his habit is green; his feet bare, and a spear in his hand. As the frock of no religious order ever was green, this cannot be meant for a friar. Probably it is St. Thomas, represented, as in the
mar-

* I gave eighty-four pounds.

† He is extremely like his profile on a shilling.

‡ Her image preserved in the abbey, among those curious but mangled figures of some of our princes, which were carried at their interments, and now called the ragged regiment, has much the same countenance. In a MS. account of her coronation in the Cottonian library mention is made of her fair yellow hair hanging at length upon her shoulders.

|| This allegoric figure seems to agree with the account of Descamps mentioned above, and Mabuse might have learned in Italy that the Romans always represented their divine personages larger than the human, as is evident from every model whereon are a Genius and an Emperor.

martyrologies, with the instrument of his death. The Queen might have some devotion to that peculiar Saint, or might be born or married on his festival. Be that as it may, the picture, though in a hard manner, has it's merit, independent of the curiosity,

John Schorel studied some time under Mabuse, but quitted him on account of his irregularities, by which Schorel was once in danger of his life. Paul Van Aelst excelled in copying Mabuse's works, and John Mostart assisted the latter in his works at Middleburgh.

In the library of St. John's college Cambridge is an original of their foundress Margaret of Richmond, the King's mother, much damaged, and the painter not known. Mr. West has a curious missal (the painter unknown) which belonged to Margaret Queen of Scotland, and was a present from her father Henry VII. His name of his own writing is in the first page. The Queen's portrait praying to St. Margaret, appears twice in the illuminations, and beneath several of them are the arms and matches of the house of Somerset, besides representations of the twelve months, well painted.

In this reign died John Rous, the antiquarian of Warwickshire, who drew his own portrait and other semblances, but in too rude a manner to be called paintings.

ANECDOTES of PAINTING, &c.

C H A P. IV.

Painters in the Reign of Henry VIII.

1509.

THE accession of this sumptuous prince brought along with it the establishment of the arts. He was opulent, grand and liberal---how many invitations to artists! A man of taste encourages abilities; a man of expence, any performers; but when a King is magnificent, whether he has taste or not, the influence is so extensive, and the example so catching, that even merit has a chance of getting bread. Though Henry had no genius to strike out the improvements of latter ages, he had parts enough to chuse the best of what the then world exhibited to his option. He was galant as far as the rusticity of his country and the boisterous indelicacy of his own complexion would admit. His tournaments contracted, in imitation of the French, a kind of romantic politeness. In one * which he held on the birth of his first child, he styled himself *Coeur Loyal*. In his interview with Francis I. in the vale of Cloth of Gold, he revived

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* See a description and exhibition of this tournament among the prints published by the Society of Antiquaries, vol. i.

the pageantry of the days of Amadis. He and his favorite Charles Brandon were the prototypes of those illustrious heroes, with which Mademoiselle Scuderi has enriched the world of chivalry. The Favorite's motto on his marriage with the monarch's sister retained that moral simplicity, now totally exploded by the academy of sentiments ;

Cloth of gold do not despise,

Tho' thou be matched with cloth of frize ;

Cloth of frize, be not too bold,

Tho' thou be matched with cloth of gold.

Francis the first was the standard which these princely champions copied. While he contended with Charles V. for empire, he rivalled our Henry in pomp and protection of the arts. Francis handled the pencil himself ; I do not find that Henry pushed his imitation so far ; but though at last He wofully unravelled most of the pursuits of his early age, (for at least it was great violation of galantry to cut off the heads of the fair damsels whose true Knight he had been, and there is no forgiving him that destruction of ancient monuments and gothic piles and painted glass by the suppression of monasteries ; a reformation, as he called it, which we antiquarians almost devoutly lament) yet he had countenanced the arts so long, and they acquired such solid foundation here, that they were scarce eradicated by that second storm which broke upon them during the civil war,---an aera we antiquarians lament with no less devotion than the former.

Henry had several painters in his service, and, as Francis invited Primaticcio and other masters from Italy, he endeavoured to tempt hither Raphael * and Titian. Some performers he did get from that country,

* Raphael did paint a St. George for him, which has since been in Monfr. Crozat's collection. See *Recueil des plus beaux tableaux qui sont en France*, p. 13.

country, of whom we know little but their names. Jerome di Trevisi* was both his painter and engineer, and attending him in the latter quality to the siege of Boulogne, was killed at the age of thirty-six. Joannes Corvus was a Fleming. Vertue discovered his name on the ancient picture of Fox Bishop of Winchester, still preserved at Oxford. It was painted in the beginning of the reign of this King, after the prelate had lost his sight. The painter's name *Johannes Corvus Flandrus faciebat* is on the frame, which is of the same age with the picture, and coloured in imitation of red marble with veins of green.†

Others of Henry's painters are recorded in an office-book ‡ signed monthly by the King himself, and containing payments of wages, presents, &c. probably by the treasurer of the chambers Sir Brian Tuke. It begins in his twenty-first year, and contains part of that and the two next years compleat. There appear the following names; An^o. reg. xxii, Nov. 8. Paid to Anthony Toto and Barthol Penne, painters, for their livery coats xlvs.

An^o. reg. xxiii, Jan. xv day. Paid to Anthony Toto paynter, by the King's commandment xxl.

In another book of office || Vertue found these memorandums, March 1538. Item to Anthony Toto and Bartilmew Penn, painters, 12 pounds, 10 shillings, their quarterly payments between them; also presents on new-year's day 1539.

To

* He is mentioned by Ridolphi in the lives of the painters. Some sketches of sieges at that time, probably by his hand, are preserved in a book in the Cotton-library.

† There are two or three pictures of the same prelate in the college, but this is probably the original; is flat and a poor performance.

‡ It was in the collection of Mrs. Bridgman of Hanover-square.

|| In the library of the Royal Society.

To Anthony Toto's servant that brought the King at Hampton-court a depicted table of Colonia 7 shillings and 8 pence.

Feb. An^o. reg. xxix. Gerard Luke Horneband painter 56 shillings and 9 pence per month.

Toto was afterwards serjeant painter, and in Rymer are his letters of naturalization under this title,

* An^o. 30. HEN. VIII. 1583. Pro pictore regis de indigenatione.

Felibien mentions this painter and his coming to England; † speaking of Ridolphi, fils de Dominique Ghirlandaio, he says, "Chez luy il y avoit Toto del Nuntiato, qui depuis s'en alla en Angleterre, ou il fit plusieurs ouvrages de peinture et d'architecture, avec lequel Perrin fit amitiè, et à l'envie l'un de l'autre s'efforçoit à bien faire."

But Toto's works are all lost or unknown, his fame with that of his associates being obscured by the lustre of Holbein.

Penne or Penn, mentioned above, is called by Vasari, not Bartholomew, but Luca Penni; he was brother of Gio. Francesco Penni, a favorite and imitator of Raphael. Luca, or Bartholomew (for it is undoubtedly the same person) worked some time at Genoa and in other parts of Italy, from whence he came into England, and painted several pieces for the King, and for some merchants here ‡. In a small room called the confessional near the chapel at Hampton-court, Vertue found several scripture stories painted on wainscot, particularly the passion. He and Sir James Thornhill agreed that they were much in the

* Foedera vol. xiv, p. 595.

† Tom ii, p. 158.

‡ Vasari adds, that Luca Penni addicted himself latterly to making designs for Flemish engravers. This is the mark on his prints, *L*, that is, Luca Penni Romano.

the style of Raphael, particularly the small figures and landscapes in the perspective, and not at all in the German taste. these Vertue concluded to be of Luca Penni.

To some of these painters Vertue ascribes, with great probability, the battle of the spurs, the triumphs of the valley of cloth of gold, and the expedition * to Boulogne, three curious pictures now at Windsor; † commonly supposed by Holbein, but not only beneath his excellence, but painted (at least two of them) if painted as in all likelihood they were on the several occasions, before the arrival of that great master in England.

Of another painter mentioned in the payments above, we know still less than of Toto. He is there called Gerard Luke Horneband. Vermander and Descamps call him Gerard Horrebout, and both mention him as painter to Henry VIII. He was of Ghent, where were his principal works, but none are known in England as his. ‡

Henry had another serjeant-painter, whose name was Andrew Wright; he lived in Southwark and had || a grant of arms from Sir Thomas Wriothesly, Garter. His motto was, En Vertu Delice; but he never attained any renown; indeed this was in the beginning of Henry's reign before the art itself was upon any respectable footing:

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they

* It is not very surprizing, that a prince of seemingly so martial a disposition should make so little figure in the roll of conquerors, when we observe by this picture that the magnificence of his armament engaged so much of his attention. His ships are as sumptuous as Cleopatra's gally on the Cydnus.

† This bad judgment was made even by Mr. Evelyn in his discourse on medals.

‡ Susanna, the sister of Luke Horneband, painter in miniature, was invited, says Vafari, into the service of Henry VIII. and lived honorably in England to the end of her life.

|| From a MS. in the possession of the late Peter Leneve Norroy.

they had not arrived even at the common terms for it's productions. In the inventory in the augmentation-office which I have mentioned, containing an account of goods, pictures and furniture in the palace of Westminster, under the care of Sir Anthony Denny Keeper of the Wardrobe, it appears that they called a picture, *a table with a picture*; prints, *cloths stained with a picture*; and models and basreliefs, they termed *pictures of earth*; for instance,

Item, One table with the picture of the Duchess of Milan, being her whole stature.

Item, One table with the history of Filius Prodigus.

Item, One folding table of the passion, set in gilt leather.

Item, One table like a book with the pictures of the King's Majesty and Queen Jane.

Item, one other table with the whole stature of my Lord Prince his Grace, stained upon cloth, with a curtain.

Item, One table of the history of Christiana Patientia.

Item, One table of the passion, of cloth of gold, adorned with pearls and rubies.

Item, One table of russet and black, of the parable of the 18th chapter of Matthew, raised with liquid gold and silver.

Item, One table of the King's Highness, standing upon a mitre with three crowns, having a serpent with seven heads going out of it, and having a sword in his hand, whereon is written, Verbum Dei.

Item, One cloth stained with Phebus rideing with his cart in the air, with the history of him.

Item, One picture of Moses made of earth, and set in a box of wood.*

Another

* In an old chapter-house at Christ-church Oxford I discovered two portraits, admirably painted and in the most perfect preservation, which certainly belonged
to

Another serjeant-painter in this reign was John Brown, * who if he threw no great lustre on his profession, was at least a benefactor to it's professors. In the 24th of Henry he built painter's hall for the company, † where his portrait is still preserved among other pictures given by persons of the society. Their first charter in which they are styled Peyntours, was granted in the 6th of Edward IV. but they had existed as a fraternity long before. Holme Clarenceux, in the 1st of Henry VII. granted them arms, viz. azure, a chevron, or, between three heads of phoenixes erased; They were again incorporated or confirmed by charter of the 23d of Queen Elizabeth, 1581, by the title of Painter-stainers.


In to Henry VIII. the one an elderly, the other, a young man, both in black bonnets, and large as life. On the back of the one is this mark, No. *HR* 22; on the other, No. *HR* 25. In the catalogue of King Henry's pictures in the augmentation office, No. 25. is Frederic Duke of Saxony, No. 26. is Philip Archduke of Austria; in all probability these very pictures. They have a great deal of the manner of Holbein, certainly not inferior to it, but are rather more free and bold. Frederic, the wife, Duke of Saxony, died in 1525, about a year before Holbein came to England, but the Arch-duke Philip died when Holbein was not above eight years of age: Holbein might have drawn this Prince from another picture, as a small one of him when a boy, in my possession, has all the appearance of Holbein's hand. Whoever painted the pictures at Oxford, they are two capital portraits.

* His arms were, argent, on a fess counter-embatteled, sable, three escallops of the first; on a canton, quarterly gules and azure, a leopard's head caboshed, or.

† Camden, whose father was a painter in the Old-Bailey, gave a silver cup and cover to the company of Painter-Stainers, which they use on St. Luke's day at their election, the old master drinking out of it to his successor elect. Upon this cup is the following inscription; Gul. Camlenus Clarenceux, filius Samsonis, pictoris Londinensis, dedit. Maitland.

In this reign flourished

L U C A S C O R N E L I I.*

Who was both son and scholar of Cornelius Engelbert, but reduced to support himself as a cook, so low at that time were sunk the arts in Leyden, his country. He excelled both in oil and miniature, and hearing the encouragement bestowed on his profession by Henry VIII. came to England with his wife and seven or eight children, and was made his Majesty's painter. Some of his works in both kinds are still preserved at Leyden; one particularly, the story of the woman taken in adultery. His chief performances extant in England are at Penshurst, as appears by this mark on one of them , that is, Lucas Cornelii pinxit. They are a series, in † sixteen pieces, of the constables of Queenborough castle from the reign of Edward III. to Sir Thomas Cheyne Knight of the Garter in the 3d of Henry VIII. Though not all originals, they undoubtedly are very valuable, being in all probability painted from the best memorials then extant; and some of them, representations of remarkable persons, of whom no other image remains. Of these, the greatest curiosities are, Robert de Vere, the great Duke of Ireland, and George, the unfortunate Duke of Clarence. Harris, in his history of Kent, ‡ quotes an itinerary by one Johnston, who says, that in 1629, he saw at the house of the minister of Gillingham, the portrait of Sir Edward Hobby, the last governor but one, who had carefully

* See Sandart, p. 232.

† One of them, I have heard, was given by Mr. Perry, the last master of Penshurst, to Mr. Velters Cornwall. It was the portrait of his ancestor Sir John Cornwall.

‡ p. 377.

L 6672 CORNELIUS



T. Chambers sculp.

HANS HOLBEIN.

carefully assembled all the portraits of his predecessors, and added his own ; but at that time they were all lost or dispersed. He did not know it seems that they had been removed to Penshurst ; nor can we now discover at what time they were transported thither.

Many more of the works of Lucas Cornelii were bought up and brought to England by merchants, who followed Robert Dudley Earl of Leicester into the Low-countries, and who had observed how much this master was esteemed here. However, none of these performers were worthy the patronage of so great a Prince ; his munificence was but ill bestowed 'till it centered on

H A N S H O L B E I N.

Few excellent artists have had more justice done to their merit than Holbein. His country has paid the highest honours to his memory and to his labours. His life has been frequently written ; every circumstance that could be recovered in relation to him has been sedulously preserved ; and, as always happens to a real genius, he has been complimented with a thousand wretched performances that were unworthy of him. The year of his birth, the place of his birth have been contested ; yet it is certain that the former happened in 1498, and the latter most probably was Basil. His father was a painter of Ausburg, and so much esteemed, that the Lord of Walberg paid an hundred florins to the monastery of St. Catherine for a large picture of the salutation painted by him. He executed too in half figures the life of St. Paul, on which he wrote this inscription, " This work was completed by J. Holbein, a citizen of Ausburg, 1499." John Holbein, the elder, had a brother called Sigismond, a painter too. Hans, so early as 1512, drew the pictures of both, which came into the possession of Sandrart,

who has engraved them in his book, and which, if not extremely improved by the engraver, are indeed admirable performances for a boy of fourteen.

I have said that in the register's office of Wells there is mention of a Holbein who died here in the reign of Henry VII. Had it been the father, it would probably have been mentioned by some of the biographers of the son; but I find it no where hinted that the father was ever in England. It is more likely to have been the uncle, who we have seen was a painter, and do not find that he was a very good one. He might have come over, and died here in obscurity.

Holbein's inclination to drawing appeared very early, and could not fail of being encouraged in a family* so addicted to the art. His father himself instructed him; and he learned besides, graving, casting, modelling and architecture: in the two latter branches he was excellent. Yet with both talents and taste, he for some time remained in indigence, dissipating with women what he acquired by the former, and drowning in wine the delicacy of the latter. At that time Erasmus was retired to Basil, a man, whose luck of fame was derived from all the circumstances which he himself reckoned unfortunate. He lived when learning was just emerging out of barbarism, and shone by lamenting elegantly the defects of his cotemporaries. His being one of the first to attack superstitions which he had not courage to relinquish, gave him merit in the eyes of protestants, while his time-serving had an air of moderation; and his very poverty, that threw him into servile adulation, expressed itself in terms that were beautiful enough to be transmitted to posterity. His cupboard of plate, all presented to him by the greatest men

* Holbein had two brothers, Ambrose and Bruno, who were also painters at Basil.

men of the age, was at once a monument of his flattery and genius. With a mind so polished no wonder he distinguished the talents of young Holbein. He was warmly recommended to employment by Erasmus and Amerbach,* a printer of that city. He painted the picture of the latter in 1519, who showing him the *Moriae Encomium* of the former, Holbein drew on the margin many of the characters described in the book. Erasmus was so pleased with those sketches that he kept the book ten days---the subsequent incidents were trifling indeed, and not much to the honour of the politeness of either. Holbein, rudely enough, wrote under the figure of an old student, the name of Erasmus. The author, with very little spirit of repartee, wrote under a fellow drinking, the name of Holbein. These are anecdotes certainly not worth repeating for their importance, but very descriptive of the esteem in which two men were held of whom such anecdotes could be thought worth preserving. †

Supported by the protection of these friends, Holbein grew into great reputation. The Earl of Arundel ‡ returning from Italy through Basil,

* See an account of him in Palmer's history of printing, p. 218.

† In the *Moriae Encomium* published at Basil by M. Patin, 1656, with cuts from Holbein's designs, there is a large account of him collected by Patin, and a catalogue of his works. On those drawings were written the following lines ;

Rex Macedon Coo tumidus pictore, cani se

Maeoniae doluit non potuisse sene.

Stultitiae potior fors est ; hanc alter Apelles

Pingit, et eloquium laudat, Erasme, tuum.

Seb. Feschiu Basil.

‡ Others say it was the Earl of Surrey who was travelling into Italy ; and that Holbein not recollecting his name, drew his picture by memory, and Sir Thomas More immediately knew it to be that lord.

Basil, saw his works, was charmed with them, and advised him to go into England. At first Holbein neglected this advice ; but in 1526 his family and the froward temper of his wife increasing, and his business declining, he determined upon that journey.

At first he said he should quit Basil but for a time, and only to raise the value of his works, which were growing too numerous there ; yet before he went, he intimated that he should leave a specimen of the power of his abilities. He had still at his house a portrait that he had just finished for one of his patrons---on the forehead he painted a fly, and sent the picture to the person for whom it was designed. The gentleman struck with the beauty of the piece, went eagerly to brush off the fly---and found the deceit. The story soon spread, and as such trifling deceptions often do, made more impression than greater excellencies. Orders were immediately given to prevent the city being deprived of so wonderfull an artist---but Holbein had withdrawn himself privately. Erasmus had given him recommendatory letters to Sir Thomas More, with a present of his own picture by Holbein, which he assured the Chancellor was more like than one drawn by Albert Durer.* Holbein stopped

* At Lord Folkston's at Longford in Wiltshire, are the portraits of Erasmus and Aegidius, said to be drawn by Holbein ; they belonged to Dr. Meade, and while in his collection had the following lines written on the frames, and still remaining there : On that of Erasmus,

E tenebris clarum doctrinae attollere lumen
Qui felix potuit, primus Erasmus erat.

On Aegidius.

Aegidium musis charum dilexit Erasmus ;
Spirat ab Holbenio pictus uterque tuo.

The

stopped for a short time at Antwerp, having other letters for P. Aegidius, a common friend of Erasmus and More. In those letters the former tells Aegidius, that Holbein was very desirous of seeing the works of Quintin Matsis, the celebrated black-smith painter, whose tools, it is said, Love converted into a pencil. Of this master Holbein had no reason to be jealous: With great truth and greater labour, Quintin's pictures are inferior to Holbein's. The latter smoothed the stiffness of his manner by a velvet softness and lustre of colouring; the performances of his cotemporary want that perfecting touch; nor are there any evidences that Quintin could ascend above the coarseness or deformities of nature. Holbein was equal to dignified character---He could express the piercing genius of More, or the grace of Ann Boleyn. Employed by More, Holbein was employed as he ought to be: This was the happy moment of his pencil; from painting the author, he rose to the philosopher, and then sunk to work for the King. I do not know a single countenance into which any master has poured greater energy

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of

The latter is far the better; that of Erasmus, is stiff and flat. However this is believed to be the very picture which Erasmus sent by Holbein himself to Sir Thomas More, and which was afterwards in the cabinet of Andrew de Loo and from thence passed into the Arundelian collection. But I should rather think it is the picture which was in King Charles's (see his catal. No. 13, p. 154.) where it is said to have been painted by George Spence of Nuremberg. Quintin Matsis too painted Aegidius, with which Sir Thomas More was so pleased, that he wrote a panegyric on the painter, beginning,

Quintine, o veteris novator artis,
Magno non minor artifex Apelle.

Aegidius held a letter in his hand from Sir Thomas, with his hand-writing so well imitated, that More could not distinguish it himself. Quintin too in the year 1521 drew the picture of the celebrated physician Dr. Linacre.

of expression than in the drawing of Sir Thomas More at Kenfington, It has a freedom, a boldness of thought and acuteness of penetration that attest the sincerity of the resemblance. It is Sir Thomas More in the rigour of his sense, not in the sweetness of his pleasantries---Here he is the unblemished magistrate, not that amiable philosopher, whose humility neither power nor piety could elate, and whose mirth even martyrdom could not spoil. Here he is rather that single cruel judge whom one knows not how to hate, and who in the vigour of abilities, of knowledge and good humour persecuted others in defence of superstitions that he himself had exposed; and who capable of disdainning life at the price of his sincerity, yet thought that God was to be served by promoting an imposture; who triumphed over Henry and Death, and sunk to be an accomplice, at least the dupe, of the Holy Maid of Kent!

Holbein was kindly received by More and was taken into his house at Chelsea. There he worked for near three years, drawing the portraits of Sir Thomas, his relations and friends. The King visiting the chancellor, saw some of those pictures, and expressed his satisfaction. Sir Thomas begged him to accept which ever he liked---but he enquired for the painter, who was introduced to him. Henry immediately took him into his own service, and told the chancellor, that now he had got the artist, he did not want the pictures. An apartment in the palace was immediately allotted to Holbein, with a salary of 200 florins, besides his being paid for his pictures: The price of them I no where find.

Patin says that after three years Holbein returned to Basil to display his good fortune, but soon returned to England. It is not probable that he lived so long with Sir Thomas More as is asserted. He drew the King several times, and I suppose all his Queens, though no portrait
of

of Catherine Parr is known of his hand. He painted too the King's children, and the chief persons of the court, as will be mentioned hereafter. The writers of his life relate a story, which Vermander, his first biographer, affirms came from Dr. Ifely of Basil and from Amerbach : yet, in another place, Vermander complaining of the latter, to whom he says he applied for anecdotes relating to Holbein and his works ; after eight or ten years could get no other answer, than that it would cost a great deal of trouble to seek after those things, and that he should expect to be well paid. The story is, that one day as Holbein was privately drawing some lady's picture for the King, a great lord forced himself into the chamber. Holbein threw him down stairs ; the Peer cried out ; Holbein bolted himself in, escaped over the top of the house, and running directly to the King, fell on his knees, and besought his majesty to pardon him, without declaring the offence. The King promised to forgive him if he would tell the truth ; but soon began to repent, saying he should not easily overlook such insults, and bad him wait in the apartment 'till he had learned more of the matter. Immediately arrived the Lord with his complaint, but sinking the provocation. At first the monarch heard the story with temper, but broke out, reproaching the nobleman with his want of truth, and adding, " You have not to do with Holbein, but with me ; I tell you, of seven peasants I can make as many Lords, but not one Holbein---begone, and remember, that if you ever pretend to revenge yourself, I shall look on any injury offered to the painter as done to myself." Henry's behaviour is certainly the most probable part of the story,*

After

* Lovelace, in his collection of poems called *Lucrecia*, has an epigram on this subject, but it is not worth repeating.

After the death of Jane Semour, Holbein was sent to Flanders to draw the picture of the Duchess Dowager of Milan, * widow of Francis Sforza, whom Charles V. had recommended to Henry for a fourth wife, but afterwards changing his mind, prevented him from marrying. Among the Harleian MSS. there is a letter from Sir Thomas Wyat to the King, congratulating his majesty on his escape, as the Duchess's chastity was a little equivocal. If it was, considering Henry's temper, I am apt to think that the Duchess had the greater escape. It was about the same time that it is said she herself sent the King word, "That she had but one head; if she had two, one of them should be at his majesty's service."†

Holbein was next dispatched by Cromwell to draw the Lady Anne of Cleve, and by practicing the common flattery of his profession, was the immediate cause of the destruction of that great subject, and of the disgrace that fell on the Princess herself. He drew so favorable a ‡ likeness, that Henry was content to wed her---but when he found her so inferior to the miniature, the storm which really should have been directed

* Christiana daughter of Christiern King of Denmark. Lord Herbert says that Holbein drew her picture in three hours. p. 496.

† Vertue saw a whole length of this princess at Mr. Howard's in Soho-square. Such a picture is mentioned to have been in the Royal collections.

‡ This very picture, as is supposed, was in the possession of Mr. Barret of Kent, whose collection was sold a few years ago, but the family reserved this and some other curiosities. The print among the illustrious heads is taken from it; and so far justifies the King, that he certainly was not nice, if from that picture he concluded her handsome enough. It has so little beauty, that I should doubt of it's being the very portrait in question---it rather seems to have been drawn after Holbein saw a little with the King's eyes.

rected at the painter, burst on the minister ; and Cromwell lost his head, because Anne was a *Flanders mare*, not a Venus, as Holbein had represented her.

Little more occurs memorable of this great painter, but that in 1538, the city of Basil, on the increase of his fame, bestowed an annuity of fifty florins on him for two years, hoping, says my author, that it would induce him to return to his country, to his wife and his children. How large so ever that salary might seem in the eyes of frugal Swiss citizens, it is plain it did not weigh with Holbein against the opulence of the court of England. He remained here 'till his death, which was occasioned by the plague in the year 1554, in the fifty-sixth year of his age. Some accounts make him die in the spot where is now the paper-office ; but that is not likely, as that very place had been King Henry's private study, and was then appointed for the reception of the letters and papers left by that Prince and of other public papers. Vertue thought, if he died in the precincts of the palace, that it was in some slight lodgings there, then called the paper-buildings, or in Scotland-yard where the King's artificers lived ; but he was rather of opinion that Holbein breathed his last in the Duke of Norfolk's house in the priory of Christ-church* near Aldgate, then called Duke's-place, having been removed from Whitehall, to make room for the train of Philip, to whom Queen Mary was going to be married.† The spot of his in-

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terment

* There was a priory given at the dissolution to Sir Thomas Audley, from whose family it came by marriage to the Duke of Norfolk, but this was not 'till four years after the death of Holbein, consequently Vertue's conjecture is not well grounded.

† Holbein was not likely to be in favour in that reign, being supposed a protestant.

terment was as uncertain as that of his death. Thomas Earl of Arundel, the celebrated collector in the reign of Charles I. was desirous of erecting a monument for him, but dropped the design from ignorance of the place. Strype in his edition of Stowe's Survey says that he was buried in St. Catherine-Cree church, which stands in the cimitery of that dissolved priory, and consequently close to his patron's house.

Who his wife was, or what family he left we are not told; mention of some of his children will be made in the list of his works.

Holbein painted in oil, in distemper and in water-colours. He had never practiced the last 'till he came to England, where he learned it of Lucas Cornelii, and carried it to the highest perfection. His miniatures have all the strength of oil-colours joined to the most finished delicacy. He generally painted on a green ground; in his small pictures often on a deep blue. There is a tradition that he painted with his left hand, like the Roman knight Turpilius, but this is contradicted by one of his own portraits that was in the Arundelian collection and came to Lord Stafford, in which he holds his pencil in the right hand.

It is impossible to give a compleat catalogue of his works; they were extremely numerous; and as I have said, that number is increased by copies, by doubtfull or by pretended pieces. Many have probably not come to my knowledge; those I shall mention were of his hand, as far as I can judge.

From his drawings for the *Moriae Encomium* there have been prints to many editions, and yet they are by no means the most meritorious of his performances.

At Basil in the town-house are eight pieces of the history of Christ's passion and crucifixion. Maximilian Duke of Bavaria offered a great sum for them.

Three

Three of the walls in the upper part of the same edifice are adorned with histories by him.

In the library of the university there is a dead Christ, painted on board in the year 1521. In the same place the Lord's supper, much damaged.

Another there on the same subject, drawn by Holbein when very young. Christ scourged; in the same place, but not very well painted.

Ibidem, A board painted on both sides; a school-master teaching boys. It is supposed to have been a sign to some private school. 1516.

Ibidem, A profile of Erasmus writing his Commentary on Saint Matthew.

Ibidem, The same in an oval; smaller.

Ibidem, The portrait of Amerbach.

Ibidem, A woman sitting with a girl in her arms, and stroaking a little boy. These are said to be Holbein's wife and children. This has been engraved by Joseph Wirtz.

Ibidem, A lady of Alface, with a boy.

Ibidem, A beautifull woman, inscribed, *Lais Corinthiaca* 1526.

Ibidem, Adam and Eve, half figures. 1517.

Ibidem, Two pictures in chiaro scuro, of Christ crowned with thorns, and the Virgin praying.

Ibidem, One hundred and three sketches on paper, collected by Amerbach; who has written on them *Hans Holbein genuina*. They are chiefly designs for the life of Christ, and some for the family of Sir Thomas More. Many of them are thought to have been patterns for glass-painters. I have heard that at Basil there are paintings on glass both by Holbein himself and his father.

Ibidem, Two death's heads near a grate.

Ibidem

Ibidem, the portrait of John Holbein (I do not know whether father or son) in a red hat, and a white habit trimmed with black.

The portrait of James Mejer, Consul or Burgo-master of Basil, and his wife. 1516, with the sketches for both pictures. In the museum of Feschius.

Erasmus, in the same place.

In the street called Eissengassen, is a whole house painted by him on the outside, with buildings and history. For this he received sixty florins.

The Emperor Charles V. Le Blond a Dutch painter* gave an hundred crowns for this at Lyons in 1633, for the Duke of Buckingham.

Another portrait of Erasmus, bought at Basil by the same Le Blond for an hundred ducats. This was engraved in Holland by Vischer. It is mentioned in the catalogue of the Duke's pictures p. 17, N^o. 6. To this was joined the portrait of Frobenius. Both pictures are now† at Kensington; but the architecture in the latter was added afterwards by Stenwyck.

A large

* So I find him called in the list of Holbein's works prefixed to the English edition of the Moriae Encomium; Sandrart mentions another person of almost the same name, who he says was the Swedish minister in Holland, and that he, Sandrart, gave him an original portrait of Holbein. He adds, that Monf. Le Blon had another picture by Holbein of a learned man and death with an hour-glass, and a building behind; and that Le Blon, being earnestly solicited, had sold to J. Lessert, a painter, for three hundred florins, a picture of the Virgin and child by the same master. Le Blon had also some figures by Holbein, particularly a Venus and Cupid, finely modelled.

† But the Erasmus is thought a copy: the true one King Charles gave to Monf. de Liencourt. see catal. p. 18. The Frobenius was given to the King by the Duke of Buckingham just before he went to the isle of Rhee.

A large picture, containing the portraits of the Consul Mejer and his sons on one side, and of his wife and daughters on the other, all praying before an altar. This was sold at Basil for an hundred pieces of gold; the same Le Blond in 1633 gave a thousand rix-dollars for it, and sold it for three times that sum to Mary de' Medici, then in Holland.

Another portrait of Erasmus; at Vienna.

Another there, supposed the father of Sir Thomas More. This was reckoned one of his capital works.

Two pieces about five feet high, representing monks digging up the bones of some saint, and carrying them in procession; at Vienna.

A picture about four feet square, of dancing, hunting, tilting and other sports; in the public library at Zurich.

The inside of a church, the Virgin, and Apostles; Angels singing above; in the collection of Mr. Werdmyller at Zurich.

The portrait of an English nobleman; in the same cabinet.

The portrait of Conrad Pellican, professor of Theology and Hebrew at Zurich; in the house of Mr. Martin Werdmyller Senator of Basil.

Christ in his cradle, the Virgin and Joseph: Shepherds at a distance; in the church of the Augustines at Lucern.

The Adoration of the Wise men. *ibidem*.

Christ taken from the cross. *ibidem*.

The Sancta Veronica. *ibidem*.

Christ teaching in the temple. *ibidem*.

Christ on the cross; the Virgin and St. John; with inscriptions in Hebrew, Greek and Latin.

All the Prophets, in nine pieces, each a yard long; painted in di-

stemper. These were carried to Holland by Barthol. Sarbruck a painter, who made copies of them, preserved in the Feschian museum.

The picture of Queen Mary : Dr. Patin had it, and the following ;

An old man with a red forked beard, supposed to be a Grand Master of Rhodes.

The Dance of Death in the church-yard of the Predicants of the suburbs of St. John at Basil is always ascribed to Holbein, and is shown to strangers through a grate. And yet, as Vertue observed, our painter had undoubtedly no hand in it. Pope Eugenius IV. appointed the council of Basil in 1431, and it sat there 15 years, during which time a plague raged that carried off all degrees of people. On the cessation of it, the work in question was immediately painted as a memorial of that calamity. Holbein could not be the original painter, for he was not born 'till 1498 ; nor had any hand in the part that was added in 1529, at which time he had left Basil. Even if he had been there when it was done (which was about the time of his short return thither) it is not probable that mention of him would have been omitted in the inscription which the magistrates caused to be placed under those paintings, especially when the name of one Hugo Klauber, a painter who repaired them in 1569, is carefully recorded. But there is a stronger proof of their not being the work of Holbein, and at the same time an evidence of his taste. The paintings at Basil are a dull series of figures, of a Pope, Emperor, King, Queen, &c. each seized by a figure of Death ; but in the prints which Hollar has given of Holbein's drawings of Death's Dance, a design he borrowed from the work at Basil, there are groupes of figures, and a richness of fancy and invention peculiar to himself. Every subject is varied, and adorned with buildings
and

and habits of the times, which he had the singular art of making picturesque.

At Amsterdam in the Warmoes-street was a fine picture of a Queen of England in silver tissue.

Two portraits of himself, one, a small round, was in the cabinet of James Razet; the other as big as the palm of a hand; in the collection of Barth. Ferrers.

Sandrart had drawings by Holbein of Christ's passion, in folio; two of them were wanting; in his book he offers 200 florins to whoever will produce and sell them to him. p. 241.

In the King of France's collection are the following;

1. Archbishop Warham. æt suae 70. 1527. There is another of these at Lambeth. Archbishop Parker entailed this and another of Erasmus on his successors; they were stolen in the civil war, but Juxon repurchased the latter.

2 The portrait of Nicholas Cratzer, Astronomer to Henry VIII. This man after long residence in England had scarce learned to speak the language. The King asking him how that happened, he replied, "I beseech your Highness to pardon me; what can a man learn in only thirty years?" These two last pictures* were in the collection of Andrew de

* Warham's came afterwards to Sir Walter Cope, who lived without Temple-bar over against the Lord Treasurer Salisbury, and had several of Holbein, which passed by marriage to the Earl of Holland, and were for some time at Holland-house. See Oxf. MSS. Yelvert. p. 118. Another of Cratzer remained at Holland-house 'till the death of the Countess of Warwick, wife of M. Addison; a fine picture, strongly painted, representing him with several instruments before him, and an inscription expressing that he was a Bavarian, of the age of 41 in 1528. In one of the office-books are entries of payment to him.

April, paid to Nicholas the Astronomer — 11*l*.

Anno 23, paid to ditto, — — — 5--4--0

de Loo, a great virtuoso, who bought all the works of Holbein he could procure ; among others a portrait of Erasmus, which King Charles afterwards exchanged for a picture of Leonardo da Vinci. A drawing of Cratzer is among the heads by Holbein at Kensington. Among others in de Loo's collection was the fine Cromwell Earl of Essex, now at Mr. Southwell's, and engraved among the illustrious heads.*

3. Anne of Cleve.
4. Holbein's own portrait.
5. Erasmus writing ; a smaller picture.
6. An old man, with a gold chain.
7. Sir Thomas More, less than life.
8. An old man with beads and a death's head.

In the collection of the Duke of Orleans are four heads ;
Another Cromwell Earl of Essex.†
Sir Thomas More.

A Lady.

George Gyfein.

But the greatest and best of his works were done in England, many of which still remain here. Some were lost or destroyed in the civil war ; some sold abroad at that time ; and some, particularly of his miniatures were, I believed, consumed when Whitehall was burned.

There

* De Loo had also the family-picture of Sir Thomas More, which was bought by his grandson Mr. Roper.

† There is a small head of him at Devonshire-house with this date, æt. 15.
1515.

There perished the large picture of Henry VII.* and of Elizabeth of York, of Henry VIII. and Jane Seymour; it was painted on the wall in the privy chamber. The copy which Remée† made of it for Charles II. in small, and for which he received 150*l.* hangs in the King's bed-chamber below stairs at Kensington; from that Vertue engraved his print. Holbein's original drawing of the two Kings is in the collection of the Duke of Devonshire. It is in black chalk, heightened, and large as life; now at Chatsworth. The architecture of this picture is very rich, and parts of it in a good style.

In the chapel at Whitehall he painted Joseph of Arimathea, and in that at St. James's, Lazarus rising from the dead---both now destroyed.‡

That he often drew the King is indubitable; several pictures extant of Henry are ascribed to him---I would not warrant many of them. There is one at Cambridge,|| another at Lord Torrington's at Whitehall, both whole lengths, and another in the gallery of royal portraits at Kensington, which whoever painted it, is execrable; one at Petworth, and another in the gallery at Windsor. But there is one head of that King at Kensington, not only genuine, but perhaps the most perfect of his works. It hangs by the chimney in the second room, leading to the great drawing-room; and would alone account for the judgment of Depiles, who in his scale of picturesque merit, allows 16

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degrees

* The portraits of Henry VII. and Elizabeth must have been taken from older originals: Holbein more than once copied the picture of this Queen, and of the King's grandame (as she was called) Margaret Countess of Richmond.

† Remée was a scholar of Vandyke and died in 1678, aged 68.

‡ See Peacham on limning.

|| It has *HE Fecit* upon it; and was probably a copy by Lucas de Heere, of whom hereafter.

78 *Painters in the Reign of Henry VIII.*

degrees to Holbein, when he had allotted but 12 to Raphael. I conclude that it was in the same light that Frederic Zuccherò considered our artist, when he told Goltzius that in some respects he preferred him to Raphael. Both Zuccherò and Depiles understood the science too well to make any comparison except in that one particular of colouring, between the greatest genius, in his way, that has appeared, and a man who excelled but in one, and that an inferior branch of his art. The texture of a rose is more delicate than that of an oak ; I do not say that it grows so lofty or casts so extensive a shade.

Opposite to this picture hangs another, but much inferior, called in the catalogue Lord Arundel, or Howard;* the latter name is a confusion, occasioned by the title of Arundel passing into the family of Howard. The portrait in question, I suppose, is of H. Fitzalan Earl of Arundel, and probably the very person who first persuaded Holbein to come into England.

In the state bed-chamber is a portrait of Edward VI. It was originally a half length ; but has been very badly converted into a whole figure since the time of Holbein.

Considering how long he lived in the service of the crown, it is surprising that so few of his works should have remained in the royal collection ; Charles I. appears by his catalogue to have possessed but about a dozen. All the rest were dispersed but those I have mentioned (unless the whole length of the unfortunate Earl of Surrey, in a red habit, in the lower apartment at Windsor is so, as I believe it is) and a fine little picture of a man and woman, said to be his own and wife's portraits which

* The fine original of Thomas Howard Duke of Norfolk with the staves of Earl-marshal and Lord Treasurer, from whence the print is taken, is at Leicester-house.

which hangs in an obscure closet in the gallery at Windfor; and the portrait of a man opening a letter with a knife, in the standard-closet in the same palace. But at present an invaluable treasure of the works of this master is preserved in one of our palaces. Soon after the accession of the late King, Queen Caroline found in a bureau at Kensington a noble collection of Holbein's original drawings for the portraits of some of the chief personages of the court of Henry VIII. How they came there is quite unknown. They did belong to *Charles I. who changed them with William Earl of Pembroke for a St. George by Raphael, now at Paris. Lord Pembroke gave them to the Earl of Arundel, and at the dispersion of that collection, they might be bought by or for the King. There are eighty-nine† of them, a few of which are duplicates: a great part are exceedingly fine,‡ and in one respect preferable

* After Holbein's death they had been sold into France, from whence they were brought and presented to King Charles by Monf. de Liencourt. Vanderdort, who did nothing but blunder, imagined they were portraits of the French court. Saunderfon in his *Graphice* p. 79, commends this book highly, but says some of the drawings were spoiled.

† See the list of them, subjoined to the catalogue of the collection of King James II. published by Bathoe in quarto, 1758. In King Charles's catalogue they are said to be but fifty-four, and that they were bought of, not given by, Monf. de Liencourt.

‡ Some have been rubbed, and others traced over with a pen on the outlines by some unskillfull hand. In an old inventory belonging to the family of Lumley mention was made of such a book in that family, with a remarkable note, that it had belonged to Edward VI. and that the names of the persons were written on them by Sir John Cheke. Most of the drawings at Kensington have names in an old hand; and the probability of their being written by a minister of the court who knew the persons represented so well, is an addition to their value.

preferable to his finished pictures, as they are drawn in a bold and free manner : and though they have little more than the out-line, being drawn with chalk upon paper stained of a flesh colour, and scarce shaded at all, there is a strength and vivacity in them equal to the most perfect portraits. The heads of Sir Thomas More,* Bishop Fisher, Sir Thomas Wyat, and Broke Lord Cobham are master-pieces.† It is great pity that they have not been engraved, not only that such frail performances of so great a genius might be preserved, but that the resemblances of so many illustrious persons, no where else existing, might be saved from destruction. Vertue had undertaken this noble work, and after spending part of three years on it, broke off, I do not know why, after having traced off on oil-paper but about five and thirty. These I bought at his sale ; and they are so exactly taken as to be little inferior to the originals.

In the same closet are two fine finished portraits by Holbein, said to be his own and his wife's ; they were presented to Queen Caroline by Sir Robert Walpole, my father.‡ And a circular drawing ; the story of

* Richardson the painter had another of these, which was sold at his auction, and from whence Houbraken's print among the illustrious heads was taken.

† They were first placed by the Queen at Richmond, but afterwards removed to Kensington where they still remain ; but it is a very improper place for them, many hanging against the light or with scarce any, and some so high as not to be discernible, especially a most graceful head of the Duchess of Suffolk.

‡ The father of Lord Treasurer Oxford passing over London bridge, was caught in a shower, and stepping into a gold-smith's shop for shelter, he found there a picture of Holbein (who had lived in that house) and his family. He offered the gold-smith 100*l.* for it, who consented to let him have it, but desired first to show it to some persons. Immediately after happened the fire of London and the picture was destroyed.

or Solomon and the Queen of Sheba.

In one of the King's cabinets is a miniature of two children of Charles Brandon.

Over one of the doors is a picture ascribed to Holbein, and supposed to be Queen Elizabeth, when Princess, with a book in her hand, but I question both the painter and the person represented.

He drew Will. Somers, King Henry's jester, from which there is a print. It is perhaps a little draw-back on the fame of heroes and statesmen, that such persons, who shared at least an equal portion of royal favour formerly, continue to occupy a place even in the records of time ----at least, we antiquarians, who hold every thing worth preserving, merely because it has been preserved, have with the names of Henry, Charles, Elizabeth, Francis I. Wolfey, Sir Thomas More, &c. treasured up those of Will. Somers, Saxton, Tom Derry, (Queen Anne's jester) Tarlton, (Queen Elizabeth's) Pace, another fool in that reign, Archee, the disturber of Laud's greatness; Muckle John, who succeeded; Patch, Wolfey's fool; Harry Patenson, Sir Thomas More's; and of Bisquet and Amaril, the jesters of Francis I. not to mention Hitard,* King Edmund's buffoon; Stone,† and Jeffery Hudson, the dwarf of Henrietta Maria. Of some of these personages I have found the following anecdotes: Saxton is the first person recorded to have worn a wig: In an account of the Treasurer of the chambers in the reign of Henry VIII. there is entered "Paid for Saxton, the King's fool, for a wig, 20s." In the accounts of the Lord Harrington who was in the same office under James I. there is, "Paid to T. Mawe for

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* See Dart's antiq. of Canterbury, p. 6.

† A fool mentioned in Selden's table-talk.

the diet and lodging of Tom Derry, her majesty's jester, 13 weeks, 10l.---18s.---6d." Patch and Archee were political characters: The former, who had been Wolsey's fool, and who, like wiser men, had lived in favour through all the changes of religion and folly with which four successive courts had amused themselves or tormented every body else, was employed by Sir Francis Knollys to break down the crucifix, which Queen Elizabeth still retained in her chapel; and the latter, I suppose on some such instigation, demolished that which Laud erected at St. James's, and which was probably the true cause of that prelate engaging the King and council in his quarrel, though abusive words were the pretence. Of little Jeffery I shall say more in another place.

King James II. as appears by the catalogue of his pictures published by Bathoe, had several of Holbein; though all in that list were not painted by him.

Of Holbein's public works in England I find an account of only four. The first is that capital picture in surgeon's hall, of Henry VIII. giving the charter to the company of surgeons. The character of his majesty's bluff haughtiness is well represented, and all the heads are finely executed. The picture itself has been retouched, but is well known by Baron's print. The physician in the middle on the King's left hand is Dr. Butts, immortalized by Shakespear.*

The second, is the large piece in the hall of Bridewell, representing Edward VI. delivering to the Lord Mayor of London the royal charter, by which he gave up and erected his palace of Bridewell into an hospital and workhouse. Holbein has placed his own head in one corner of the picture. Vertue has engraved it. This picture, it is believed, was
not

* The ring which Henry sent by Dr. Butts to Cardinal Wolsey, was a cameo on a ruby of the King himself, formerly given to him by the Cardinal.

not completed by Holbein, both he and the King dying immediately after the donation.

The third and fourth were two large pictures, painted in distemper, in the hall of the Easterling merchants in the Steelyard. Where Descamps found, I do not know, that they were designed for ceilings. It is probably a mistake. These pictures exhibited the triumphs of riches and poverty. The former was represented by Plutus riding in a golden carr, scattering money from a basket which he held in his hand; the chariot too loaded with coin, and drawn by four white horses, but blind, and led by women, whose names were written beneath. Round the carr were crowds with extended hands catching at the favours of the god. Fame and Fortune attended him, and the procession was closed by Croesus, Midas, and other avaritious persons of note.

Poverty was an old woman, sitting in a vehicle as shattered as the other was superb; her garments squalid, and every emblem of wretchedness around her. She was drawn by an ass and an emaciated ox, and followed by mechanics and labourers, the only chearfull object in the picture being Hope, who ran before the waggon. The richness of the colouring, the plumpness of the flesh, the gaudy ornaments in the former; and the strong touches and expression in the latter were universally admired. It was on the sight of these pictures that Zuccherò expressed such esteem of this master: he copied them in Indian ink, and those drawings came afterwards into the possession of Monsr. Crozat. Vosterman jun. engraved prints from them, at least of the triumph of Poverty, but Vertue could never meet with that of Riches: however in Buckingham-house in St. James's park, he found two such drawings, on one of which was an inscription attributing them to Holbein,

bein, and adding, that they were the gift of Sir Thomas More, who wrote verses under them. Vertue thought that these drawings were neither of Holbein nor Zuccherò, but the copies which Vosterman had made, in order to engrave. These drawings I suppose were sold in the Duchess's auction. For the large pictures themselves Felibien and Depiles say that they were carried into France from Flanders, whither they were transported I suppose after the destruction of the company, of which Stowe* gives the following account. The Steelyard was a place for merchants of Almaine who used to bring hither wheat, rye, and other grain; cables, ropes, masts, steel and other profitable merchandize. Henry III. at the request of his brother Richard Earl of Cornwall and King of Almaine gave them great privileges, they then having a house called, *Gilda Aula Teutonicorum*. Edward I. confirmed their charter; and in the same reign there was a great quarrel between the mayor of London and those merchants of the Haunce, about the reparation of Bishop-gate, which was imposed on them in consideration of their privileges, and which they suffered to run to ruin. Being condemned to the repairs, they were in recompence indulged with granaries, and an alderman of their own; but in time were complained of, for importing too great quantities of foreign grain. They were restricted, yet still increased in wealth, and had a noble hall in Thames-street with three arched gates, and in the reign of Edward III. they hired another house of Richard Lions, a famous lapidary, one of the sheriffs, who was beheaded by the Kentish rebels in the reign of Richard II, and another for which they paid 70*l.* per ann. But still continuing to engross the trade, they were suppressed in the reign of Edward VI. who seized the liberties of the Steelyard into his own hands.

But

* Survey of London p. 249.

But for nothing has Holbein's name been oftener mentioned than for the picture of Sir Thomas More's family. Yet of six pieces extant on this subject, the two smaller are certainly copies, the three larger probably not painted by Holbein, and the sixth, tho' an original picture, most likely not of Sir Thomas and his family. That Holbein was to draw such a piece is indubitable; a letter of Erasmus is extant, thanking Sir Thomas for sending him the sketch of it; but there is great presumption, that though Holbein made the design, it was not he who executed the picture in large, as will appear by the following accounts of the several pieces. The most known is that at Burford, the seat of the famous Speaker Lenthall. To say that a performance is not equal to the reputation of it's supposed author, is not always an argument sufficient to destroy it's authenticity. It is a well-known saying of Sir Godfrey Kneller, when he was reproached with any of his hasty slovenly daubings, "Pho, it will not be thought mine; nobody will believe that the same man painted this and the Chinese at Windsor."

But there is a speaking evidence on the picture itself against it's own pretensions. Holbein died in 1554. The picture at Burford is dated 1593. It is larger and there are more figures than in it's rival, the piece in Yorkshire, and some of these Vertue thought were painted from the life. This was kept at Gubbins in Hertfordshire, the seat of the More's; but by what means the piece passed into the hands of Lenthall, is uncertain; the remains of the family of More are seated at Barnborough in Yorkshire, where they have a small picture of their ancestor and his relations like that at Burford, but undoubtedly not an original. There too they preserve some reliicks which belonged to that great man; as a George enamelled, and within it a miniature of Sir

86 *Painters in the Reign of Henry VIII.*

Thomas ; a gold cross with pearl drops, and the cap he wore at his execution.

The second picture is at Heron in Essex, the seat of Sir John Tyrrel, but having been repainted, it is impossible to judge of it's antiquity. The dispute of originality has lain only between the piece at Burford, and the next.

The third large picture, and which Vertue thought the very one painted for Sir Thomas himself, is twelve feet wide, and is the actual piece which was in Deloo's collection, after whose death it was bought by Mr. Roper, Sir Thomas's grandson. As Deloo was a collector of Holbein's works, and his cotemporary, it sounds extraordinary, that a picture, which he thought genuine, should be doubted now ; and yet Vertue gives such strong reasons, supported by so plausible an hypothesis, to account for its not being Holbein's, that I think them worth laying before the reader. He says the picture is but indifferent ; on this I lay no more stress than I do in the case of that at Burford ; but his observation that the lights and shades in different parts of the picture come from opposite sides, is unanswerable, and demonstrate it no genuine picture of Holbein, unless that master had been a most ignorant dauber, as he might sometimes be a careless painter. This absurdity Vertue accounts for, by supposing, that Holbein quitted the chancellor's service for the king's, before he had drawn out the great picture, which however Sir Thomas always understood was to be executed ; that Holbein's business increasing upon him, some other painter was employed to begin the picture, and to which Holbein was to give the
last

last touches ; in short that inimitable perfection of flesh which characterizes his works. And this is the more probable as Vertue observed that the faces and hands are left flat and unfinished, but the ornaments, jewels, &c. are extremely laboured. As the portraits of the family, in separate pieces, were already drawn by Holbein, the injudicious journeyman stuck them in as he found them, and never varied the lights, which were disposed, as it was indifferent in single heads, some from the right, some from the left, but which make a ridiculous contradiction when transported into one piece. This picture, purchased as I have said by Mr. Roper, the son of that amiable Margaret, whose behaviour when Sir Thomas returned to the tower was a subject not for Holbein, but for Poussin or Shakespear ! This picture remained 'till of late years at Wellhall in Eltham, Kent, the mansion of the Ropers. That house being pulled down, it hung for some time in the King's house at Greenwich, soon after which, by the death of the last Roper, whose sole daughter married Mr. Henshaw, and left three daughters, the family-picture then valued at 300*l.* came between them, and Sir Rowland Wynne, who married one of them, bought the shares of the other two, and carried the picture into Yorkshire where it now remains.

The other small one is in the collection of Colonel Sothby in Bloomsbury-square. It is painted in the neatest manner in miniature. On the right hand are inserted the portraits of Mr. More and his wife, Sir Thomas's grandson, for whom it was drawn, and their two sons, with their garden at Chelsea behind, and a view of London. The painter of this exquisite little piece is unknown.

The fifth was in the palace of the Delfino family at Venice, where it was long on sale, the price first set 1500*l.* When I saw it there in 1741, they

they had sunk it to 400*l.* soon after which the present King of Poland bought it.

It was evidently designed for a small altar-piece to a chapel ; in the middle on a throne sits the Virgin and child ; on one side kneels an elderly gentleman with two sons, one of them a naked infant ; opposite kneeling are his wife and daughters. The old man is not only unlike all representations of Sir Thomas More, but it is certain that he never had but one son *----For the colouring it is beautifull beyond description, and the carnations have that enamelled bloom so peculiar to Holbein, who touched his works 'till not a touch remained discernible ! A drawing of this picture by Bischof was brought over in 1723, from whence Vertue doubted both of the subject and the painter ; but he never saw the original ! By the description of the family-picture of the Consul Mejer, mentioned above, I have no doubt but this is the very picture----Mejer and More are names not so unlike, but that in process of time they may have been confounded, and that of More retained, as much better known.

In private houses in England are or were the following works of Holbein, besides what may not have come to Vertue's or my knowledge.

In the Arundelian collection, says Richard Symonds,† was a head of Holbein in oil by himself, most sweet, dated 1543.

At

* There is recorded a bon-mot of Sir Thomas on the birth of his son : He had three daughters : His wife was impatient for a son ; at last they had one, but not much above an idiot----“ You have prayed so long for a boy, said the chancellor, that now we have got one who, I believe, will be a boy as long as he lives.”

† In one of his pocket-books which will be mentioned more particularly in the second volume.

At Northumberland-house an English knight sitting in a chair and a table by him.

Lord Denny, comptroller, and his lady, 1527.

Sir Henry Guldeford and his lady. They were engraved by Hollar.* As also Monf. Moret, jeweller to Henry VIII.

In the Earl of Pembroke's collection was a lady in black fatin, which Zuccherò admired exceedingly.†

The Duke of Buckingham had eight of his hand, in particular the story of Jupiter and Io. See his catal. p. 16.

At the Earl of Uxbridge's at Drayton, his ancestor Lord Paget.

At the Earl of Guilford's at Wroxton, Sir Thomas Pope, the founder of Trinity-college, Oxford.

At Blenheim, a very lively head of a young man.

At Buckingham house was the portrait of Edmund Lord Sheffield.

Henry VIII. and Francis I. exchanged two pictures; the King of France gave to Henry the Virgin and child by Leonardo da Vinci; the English present was painted by Holbein, but the subject is not mentioned. The former came into the possession of Catherine Patin.

In the late Duke of Somerset's possession was a head of his ancestor the Protector, engraved among the illustrious heads.

Vertue mentions having seen a fine miniature of Henry VIII. and his three children, but does not say where. It had a glass over it, and a frame curiously carved.

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At

* They were at Tarthall.

† There is a view of the Siege of Pavia at Wilton, said to be by Holbein, but it is by Albert Durer. I even question whether the profile of Edward VI. there be an original.

At Lord Orford's at Houghton is a small whole length of Edward VI. on board, which was sold into Portugal from the collection of Charles I. and Erasmus, smaller than life.

I have

Catherine of Arragon, a miniature, exquisitely finished; a round on a blue ground. It was given to the Duke of Monmouth by Charles II. I bought it at the sale of the Lady Isabella Scott, daughter of the Dukes of Monmouth.

A head of the same Queen on board in oil; hard, and in her latter age. It is engraved among the illustrious heads.

Cath. Howard, a miniature, damaged. It was Richardson's who bought it out of the Arundelian collection. It is engraved among the illustrious heads; and by Hollar, who called it, Mary Queen of France, wife of Charles Brandon Duke of Suffolk.

Edmund Montacute, a judge. Do. flat.

Philip, the Fair, son of the Emperor Maximilian, and father of Charles V. when a boy. It is finely coloured; and is engraved in Mountfaucon's antiquities of France. This must have been copied from some other picture.

A drawing of a man in a blue gown, cap, and buskins. It seems to be a masquerade dress.

Another drawing, the head of a man, with a hat and picked beard.

Several drawings by Holbein, and some miniatures are preserved in various collections.

There is a very curious picture in the collection of Col. Sothby, said to be begun in France by Janet, and which Vertue thinks might be retouched by Holbein, as it was probably painted for his patron the Duke of Norfolk, from whom it descended immediately to the Earl of Arundel, out of whose collection the father of the present possessor purchased

purchased it. It represents three royal pair dancing in a meadow, with a magnificent building at a distance ; they are Henry VIII. and Anne Boleyn ; and his sisters Margaret Queen of Scots and Mary Queen of France with their second husbands, Archibald Douglas and Charles Brandon.* The circumstances of three matches so unequal assembled together, induced Vertue, with much probability to conclude that it was a tacit satire, and painted for the Duke of Norfolk, who, however related to Anne Boleyn, was certainly not partial to her, as protectress of the reformed. If this conjecture could be verified, it would lead one to farther reflections. The jealousy which Henry towards the end of his reign conceived against the Howards, and his sacrificing the galant Earl of Surrey for quartering the arms of England, as he undoubtedly had a right to quarter them, have always appeared acts of most tyrannic suspicion. He so little vouchsafed to satisfy the public on the grounds of his proceedings, that it is possible he might sometimes act on better foundation than any body knew. If he really discovered any ambitious views in the house of Norfolk, this picture would seem a confirmation of them. To expose the blemishes in the blood of the three only branches of the royal family, might be a leading step towards asserting their own claim---at least their own line would

* This was Vertue's opinion. The account in the family calls the man in the middle the Duke of Norfolk, and him on the right hand the Duke of Suffolk. If the tradition that this picture represents only English personages were not so well grounded, I should take it for a French composition. The person in the middle is a black swarthy man with a sharp beard, like Francis I. and resembling neither of the Dukes of Norfolk and Suffolk, the former of whom is never drawn with a beard, the latter always with a short square one : add to this, that the figure called Henry VIII. and which certainly has much of his countenance, is in an obscure corner of the picture, and exhibits little more than the face.

would not appear less noble, than the descendents of Boleyn, Brandon and Douglas.

Holbein's talents were not confined to his pictures ; he was an architect, he modelled, carved, was excellent in designing ornaments, and gave draughts of prints for several books, some of which it is supposed he cut himself. Sir Hans Sloane had a book of jewels designed by him, now in the British museum. He invented patterns* for gold-smith's work, for enamellers and chasers of plate, arts much countenanced by Henry VIII. Inigo Jones showed Sandrart another book of Holbein's designs for weapons, hilts, ornaments, scabbards, sheaths, sword-belts, buttons and hooks, girdles, hatbands and clasps for shoes, knives, forks, saltcellars and vases, all for the King. Hollar engraved several of them. The Duchess of Portland and Lady Elizabeth Germain have each a dagger set with jewels, which belonged to that Prince and were probably imagined by Holbein. The latter lady has a fine little figure of Henry cut in stone, whole length ; Holbein cut his own head in wood, and I have another of his hand of the King, in which about his neck instead of a George he wears a watch. Two other figures carved in stone were in the museum of Tradescant at Lambeth.

His cuts to the bible were engraved and printed at Leyden by Johannes Frellonius, in 1547, under this title, *Icones Historiarum veteris Testamenti*. The titles to every print are in Latin, and beneath is an explanation in four French verses. Prefixed is a copy of
Latin

* The noble seal appendent to the surrender of Cardinal Wolsey's college at Oxford, has all the appearance of being designed by Holbein. The deed is preserved in the augmentation-office, and the seal has been engraved among the plates published by the society of Antiquaries.

Latin verses, in honour of Holbein, by Nicholas Borbonius, a celebrated French poet of that time, and of whom there is a profile among the drawings at Kensington.*

Lord Arundel showed Sandrart a little book of twenty-two designs of the Passion of Christ, very small; in which, says the same author, Christ was every where represented in the habit of a black monk---but that was a mistake, for Hollar engraved them, and there is only Christ persecuted by monks. Sandrart adds that it is incredible what a quantity of drawings of this master Lord Arundel had collected, and surprising, the fruitfulness of Holbein's invention, his quickness of execution and industry in performing so much.

To the Catechismus or Instruction of Christian Religion, by Thomas Cranmer, printed by Walter Lynn 1548, quarto, the title is a wooden cut representing Edward VI. sitting on his throne giving the bible to the Archbishop and Nobles kneeling: This and several head-pieces in the same book were designed by Holbein, and probably some of them cut by him; one has his name.

On the death of Sir Thomas Wyatt the poet in 1541, a little book of verses, entitled Naenia, was published by his great admirer Leland. Prefixed was a wooden cut of Sir Thomas, from a picture of Holbein, with these lines;

Holbenus nitidâ pingendi maximus arte
Effigiem expressit graphicè; sed nullus Apelles
Exprimet ingenium felix animumque Viati.

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A a

OF

* In St. John's college Camb. is Henry the 8th's bible printed on vellum, with Holbein's cuts finely illuminated, and the figures of Henry, Cromwell and others.

Of his architecture nothing now remains standing but the beautifull porch at the Earl of Pembroke's at Wilton. From that and his drawings it is evident that he had great natural taste. One cannot but lament that a noble monument of his genius has lately been demolished, the gateway at Whitehall, supposed to have been erected for the entry of Charles V. but that was a mistake; the Emperor was here in 1521; Holbein did not arrive at soonest 'till five years after. Peacham mentions a design that he saw for a chimney-piece for Henry's new palace at Bridewell. There undoubtedly, at Whitehall, and at Non-such were many of his productions.

It may be wondered that I have said nothing of a work much renowned and ascribed to this master; I mean the chamber at the Lord Montacute's at Coudray; but it is most certainly not executed by him. Though the histories represented there, the habits and customs of the times, make that room a singular curiosity, they are it's only merit. There is nothing good either in the designs, disposition or colouring.

Holbein's fame was so thoroughly established,* even in his life, that the Italian masters vouchsafed to borrow from him. In particular Michael Angelo Caravaggio was much indebted to him in two different pictures. Rubens was so great an admirer of his works that he advised young Sandrart to study his Dance of Death, from which Rubens himself had made drawings.

This account of a man, dear to connoisseurs for the singular perfection of his colouring, become dear to antiquaries by the distance of time in which he lived, by the present scarcity of his works, and by his connections with More and Erasmus, I must close with all I can discover
more

* Sandrart.

more relating to him ; that he formed but one scholar, Christopher Amberger of Aufburg; and that in a roll * of new-year's gifts in the 30th year of the reign of Henry VIII. signed by the King's own hand, in which are registered presents to the Prince, to the ladies Mary and Elizabeth, to the Lady Margaret Douglas, to the Nobility, Bishops, Ladies and Gentry, most of the gifts being of plate, mention is made of a present to Hans Holbein of a gilt creuse and cover, weighing ten ounces two penny weights, made by (Lucas) Cornelii.

D^o. to Lucas (Penne) a gilt creuse and cover, same weight.

On the other side of the roll presents to the King ;

Holbein gave a picture of the Prince's Grace.

Lucas, a screen to set before the fire.

Richard Atsyll a broach of gold with an antique head.†

In the library of the Royal society is a book of the chamberlain's office, containing payments made by Sir Bryan Tuke treasurer of the King's chamber beginning in Feb. 1538, in the 29th of Henry VIII. There appear the following accounts.

Payd to Hans Holbein, paynter, a quarter due at Lady-day last 8*l*.---10*s*.---0*d*.

Again at Midsummer quarter.

Item, for Hans Holbein, paynter, for one half year's annuitie advanced to him before hand, the same year to be accounted from our Lady-day last past, the sum of 30*l*.

December 30, An. 30. Item, payd to Hans Holbein, one of the King's paynters, by the King's commandment certify'd by my Lord Privy

* It was in the possession of Mr. Holmes keeper of the records in the tower, and was exhibited to the Antiquarian society in 1736.

† He was an engraver of stones. See the end of this chapter.

Privy Seal's letter, xl. for his cost and charge at this time, sent about certeyn his Grace's affairs in the parts of High Burgundy, * by way of his Grace's reward.

September An. 31. Item, payd by the King's Highness commandment, certified by the Lord Privy Seal's letters, to Hans Holbein paynter, in the advancement of his whole year's wages before hand, after the rate of xxxl. † by the year, which year's advancement is to be accounted from this present, which shall end ultimo Septembris next ensuing.

The advancement of his salary is a proof that Holbein was both favoured and poor. As he was certainly very laborious, it is probable that the luxury of Britain did not teach him more oeconomy than he had practiced in his own country.

Henry, besides these painters had several artists of note in his service. The superb tomb of his father, says Stowe, ‡ was not finished 'till the eleventh year of this King, 1519. It was made, adds the same author, by one Peter, a painter of Florence, for which he received a thousand pounds, for the whole stuff and workmanship. This Peter, Vertue discovered to be, Pietro Torreggiano, a valuable sculptor. That he was here in the preceding year appears by a book of acts, orders, decrees and records of the Court of Requests printed in 1592 in quarto, where, it is said, p. 60, that in a cause between two Florentine merchants, Peter de Bardi and Bernard Cavalcanti, heard before the council at Greenwich, master Peter Torisano, a Florentine sculptor, was one of the witnesses.

* It was to draw the picture of the Dukes of Milan, mentioned above.

† Sandrart by mistake says only 200 florins.

‡ Page 499.

witneſſes. Vaſari ſays that Torreggiano having made ſeveral figures in marble and ſmall braſs, which were in the town-hall at Florence, and drawn many things with ſpirit and a good manner, in competition with Michael Angelo (and conſequently could be no deſpicable performer) was carried into England by ſome merchants, and entertained in the King's ſervice, for whom he executed variety of works in marble, braſs, and wood, in concurrence with other maſters of this country, over all whom he was allowed the ſuperiority----He received, adds Vaſari, ſuch noble rewards, that if he had not been a proud, inconſiderate, ungovernable man, he might have lived in great felicity and made a good end; but the contrary happened, for leaving England and ſettling in Spain, after ſeveral performances there, he was accuſed of being a heretic, * was thrown into the inquiſition, tried and condemned----the execution indeed was reſpited, but he became melancholy mad and ſtarved himſelf to death at Seville in 1522 in the fiftieth year of his age.

Torreggiano, it ſeems, with Henry's turbulence of temper, had adopted his religion, and yet, as he quitted England, one ſhould ſuppoſe had not ſuppleneſs enough to pleaſe the monarch, even after that complaiſance. In the life of Benvenuto Cellini is farther evidence of Torreggiano's being employed here, and of his diſputes with Michael Angelo.

When Cellini was about ſeventeen he ſays there arrived at Florence a ſculptor called Pietro Torreggiani, who came from England where he had reſided many years; this artiſt much frequenting Cellini's maſter, told the former, that having a great work of bronze to execute for the King of England, he was come to engage as many youths as he

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could

* In a paſſion he had broken an image of the Virgin, that he had juſt carved.

could to assist him; and that Cellini being rather a sculptor than a graver, Torreggiani offered to make his fortune if he would accompany him to London. He was, adds Cellini, of a noble presence, bold, and with the air of a great soldier rather than of a statuary, his admirable gestures, sonorous voice, and the action of his brow striking with amazement, ed ogni giorno ragionava delle sue bravure con quelle bestie di quelli Inglesi, every day relating his brave treatment of those beasts the English. But as much struck as Cellini was with this lofty behaviour to us savages, he took an aversion to his new master, on the latter boasting of a blow in the face that he had given to the divine Michael Angelo with his fist, the marks of which he would carry to his grave. Others say that this event happened in the palace of the Cardinal de' Medici, Torreggiano being jealous of the superior honours paid to Michael Angelo, whose nose was flattened by the blow. The aggressor fled, and entered into the army, where he obtained a captain's commission, but being soon disgusted with that life, he retired to Florence, and from thence came to England.

To Torreggiano Vertue ascribes likewise the tomb of Margaret Countess of Richmond, the mother of Henry VII. and that of Dr. Young master of the rolls, in the chapel at the rolls in Chancery-lane. There is a head of Henry VIII. in plaister in a round at Hampton-Court, which I should suppose is by the same master.

Among the Harleian MSS. is an estimate of the charge and expence of the monument to be erected for Henry VII. in which appear the names of other artists who worked under Torreggiano, as Laurence Ymber, kerver, for making the patrons in timber; Humphrey Walker, founder; Nicholas Ewer, copper-smith and gilder; John Bell and John Maynard, painters; Robert Vertue, Robert Jenings, and

and John Lebons, master masons. There was another called William Vertue, who by indenture dated June 5, in the twenty-first year of Henry VII. engaged with John Hylmer, to vault and roof the choir of the chapel of St. George at Windfor for 700*l*.* Humphrey Cooke† was master carpenter employed in the new buildings at the Savoy. The tomb at Ormskirk of Thomas Stanley Earl of Derby, last husband of Margaret of Richmond, was in the same style with that of his wife and son-in-law. On it lay an image of brass five feet six inches long, which when cast and repaired ready for gilding weighed 500 weight and a half. James Hales for making the image of timber had an hundred shillings.

It was in the reign of Henry VIII. that the chapel of King's college Cambridge was finished, a work, alone sufficient to ennoble any age. Several indentures are extant relative to the execution of that fabric. One in the fourth year of this King, between the provost, Robert Hacomblein, and Thomas Larke surveyor of the works on one part, and John Wastell, master mason, on the other part, by which he agrees to build or set up a good sufficient vault for the great church there, according to a plat signed by the Lords executors of King Henry VII. they covenanting to pay him 1200*l*. that is to say, 100*l*. for every severey (or partition) of the church, there being twelve severays.

Another, dated August 4, in the fifth of the same King, between the same parties, for the vaulting of two porches of the King's college chapel, and also seven chapels, and nine other chapels behind the choir, according

* Ashmole's Order of the Garter, p. 136.

† Robert Cook clarenceux in that reign, was a painter, and at Cockfield-hall in Yoxford in Suffolk drew the portraits of Henry VII. Henry VIII. Queen Catherine, Charles Brandon Duke of Suffolk, Sir Anthony Wingfield, Sir Robert Wingfield, his lady and seven or eight sons, all remaining there still or very lately.

according to a plat made and to be finished, the vaults and battlements before the feast of St. John Baptist next ensuing, 25*l.* to be paid for each of the said porches ; 20*l.* for each of the seven chapels ; 12*l.* for each of the nine chapels ; and for stone and workmanship of the battlements of all the said chapels and porches, divided into twenty severies, each severie c*℥*.

Another between the same persons, for making and setting up the finyalls of the butresses of the church, and one tower at one of the corners of the said church, and for finishing and performing of the said tower with finyalls, ryfaats, gablets, battlements, orbys and cross-quarters and every thing belonging to them. For every buttress to be paid 6*l.*---13*s.*---4*d.* and for all the said buttresses 140*l.* and for the tower 100*l.*

The two next deeds are no less curious, as they have preserved the names of the artists who painted the magnificent windows in the same chapel.

Indenture of May 3, in the 18th of Hen. VIII. between the foresaid provost and Thomas Larke Arch-deacon of Norwich, and Francis Williamson of Southwark glazier, and Simon Symonds of St. Margaret's Westminster, glazier, the two latter agreeing curiously and sufficiently to glaze four windows of the upper story of the church of King's-college Cambridge, of orient colours and imagery of the story of the Old Law and of the New Law, after the manner and goodness in every point of the King's new chapel at Westminster, also according to the manner done by Bernard Flower glazier deceased ; also according to such patrons, otherwise called vidimus, to be set up within two years next ensuing, to be paid after the rate of sixteen pence per foot for the glass.

The

The last is between the same provost and Thomas Larke on one part, and Galyon Hoone of the parish of St. Mary Magdalen glazier, Richard Bownde of St. Clement's-Danes, glazier, Thomas Reve of St. Sepulchre's, glazier, and James Nicholfson of Southwark, glazier, on the other part, the latter agreeing to set up eighteen windows of the upper story of King's college chapel, like those of the King's new chapel at Westminster, as Barnard Flower glazier (late deceased) by indenture stood to do, six of the said windows to be set up within twelve months: The bands of lead to be after the rate of two pence per foot.

In these instruments there appears little less simplicity than in the old ones I have reported of Henry III. Yet as much as we imagine ourselves arrived at higher perfection in the arts, it would not be easy for a master of a college now to go into St. Margaret's parish or Southwark and bespeak the roof of such a chapel as that of King's college, and a dozen or two of windows, so admirably drawn, and order them to be sent home by such a day, as if he was bespeaking a chequered pavement or a church bible. Even those obscure artists Williamfon, Symonds, Flower, Hoone, &c. would figure as considerable painters in any reign; and what a rarity in a collection of drawings would be one of their *vidimus's*! It is remarkable that one of the finest of these windows is the story of Ananias and Saphira as told by Raphael in the cartoons---probably the cartoons being consigned to Flanders for tapestry, drawings from them were sent hither; an instance of the diligence of our glass-painters in obtaining the best designs for their work.

John Mustyan is recorded as Henry's arras-maker; John de Mayne as his seal-graver; and Richard Atfyll* as his graver of stones. †

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Skelton

* Hillyard (the same person probably, of whom more hereafter) cut the images of Henry VIII. and his children on a sardonix. Lady Mary Wortley has a head of the same King on a little stone in a ring; cameo on one side and intaglia on the other.

† With a fee of twenty pounds a year.

Skelton mentions one master Newton as a painter of that time ;

Casting my sight the chambre about
To se how duly eche thyng in ordre was,
Towarde the dore as we were commyng out
I saw maister Newton fyt with his compas
His plummet, his pensell, his spectacles of glas,
Devysing in picture by his industrious wit
Of my laurel the proces every whitte.

and among the payments of the treasurer of the chambers, reported above, is one of 40*l.* to Levina Tirlinks paintrixe---- a name that occurs but once more, in a roll of new-year's gifts to and from Queen Elizabeth. This gentlewoman presents the Queen's picture painted finely on a card.

In the cathedral of Chichester are pictures of the Kings of England and Bishops of that see, painted about the year 1519 by one Bernardi, ancestor of a family still settled in those parts. They were done at the expence of Bishop Sherborne, who erected a monument for himself, yet remaining there. Vermander mentions one Theodore Bernardi of Amsterdam, master of Michael Coxie, whom Vertue thinks painted those works at Chichester, as they are in a Dutch taste. They were repainted in 1747 by one Tremain.

The congenial temper of Wolsey displayed itself in as magnificent a manner as the King's. Whitehall, Hampton-court, and his college of Christ-church, were monuments of his grandeur and disgrace, flowing from the bounty of and then reverting to the crown. In 1524 he begun a monument for himself at Windsor, erecting a small chapel adjoining to St. George's church which was to contain his tomb, the design whereof, says Lord Herbert,* was so glorious that it exceeded far

that

that of Henry VII. One Benedetto, a statuary of Florence took it in hand and continued it 'till 1529, receiving for so much as was already done 4250 ducats. The Cardinal, adds the historian, when this was finished, did purpose to make a tomb for Henry, but on his fall, the King made use of so much as he found fit and called it his. Dr. Fiddes says that the Cardinal made suit to the King to have his own image with such part of his tomb as shall please the King to let him have, to be sent to York, where he then intended to be buried. In the same collections mention is made of Antony Cavallari, as guilder of the tomb, whom the Cardinal is besought to permit to return home to Antwerp, if he means to employ him no farther, and also that Benedict the carver may return to Italy. But Benedict Henry took into his own service, and employed in the same tomb which his majesty had now adopted for himself---This person was Benedetto da Rovezzano, another Florentine sculptor, who, Vafari says, executed many works of marble and bronze for Henry, and got an ample fortune, with which he returned to his native country, but his eyes having suffered by working in the foundery, he grew blind in 1550 and died soon after. The celebrated Baccio Bandinelli made an admirable model of wood with figures of wax for the same monument ; but Benedetto of Rovezzano, it seems, was preferred.*

The sepulchral† chapel was never compleated. Henry and Jane Seymour were buried in St. George's church, with an intention of their being

* I suppose it was Antony Cavallari or Benedetto da Rovezzano who made the large statue in metal of Henry VIII. in a cloyster at Gorhambury ; it is not in a bad taste.

† Leland says that the ancient chapel of St. George built by Edward III. stood on this very spot, and that Henry VII. pulled it down, and erected the present tomb-house

being removed into the monument as soon as it should be finished. Charles I. resumed the design, proposing to enlarge the chapel and fit it for his own and the interment of his successors. But the whole was demolished in 1646, by order of parliament, and the rich figures of copper gilt melted down. James II. repaired this building, and employed Verrio to paint it, intending it for a popish chapel---but no destination of it has yet succeeded; it remains a ruin, known by the name of the tomb-house.

tomb-house in its place, intending himself to be buried there; but afterwards changed his mind and built his chapel at Westminster. See Leland's comment on the *Cygnea Cantio* published with his *Itinerary* by Hearne, vol. 9.

ANECDOTES of PAINTING, &c.

CHAP. V.

State of Architecture to the end of the Reign of HENRY VIII.

IT is unlucky for the world, that our earliest ancestors were not aware of the curiosity which would inspire their descendents of knowing minutely every thing relating to them. When they placed three or four branches of trees across the trunks of others and covered them with boughs or straw to keep out the weather, the good people were not apprized that they were discovering architecture, and that it would be learnedly agitated some thousand of years afterwards who was the inventor of this stupendous science. In complaisance to our inquiries they would undoubtedly have transmitted an account of the first hovel that was ever built, and from that patriarch hut we should possess a faithfull genealogy of all it's descendents : Yet such a curiosity would destroy much greater treasures ; it would annihilate fables, researches, conjectures, hypotheses, disputes, blunders and dissertations, that library of human impertinence. Necessity and a little common sense produced all the common arts, which the plain folks who practiced them were not idle enough to record. Their inventions were obvious, their productions usefull and clumsy. Yet the little merit

there was in fabricating them being soon consigned to oblivion, we are bountifull enough to suppose that there was design and system in all they did, and then take infinite pains to digest and methodize those imaginary rudiments. No sooner is any aera of an invention invented, but different countries begin to assert an exclusive title to it, and the only point in which any countries agree is perhaps in ascribing the discovery to some other nation remote enough in time for neither of them to know any thing of it. Let but France and England once dispute which first used a hatchet, and they shall never be accorded 'till the chancery of learning accommodates the matter by pronouncing that each received that invaluable utensil from the Phoenicians. Common sense that would interpose by observing how probable it is that the necessities of life were equally discovered in every region, cannot be heard; a hammer could only be invented by the Phoenicians, the first polished people of whom we are totally ignorant. Whoever has thrown away his time on the first chapters of general histories, or of histories of arts, must be sensible that these reflections are but too well grounded. I design them as an apology for not going very far back into the history of our architecture. Vertue and several other curious persons have taken great pains to enlighten the obscure ages of that science; they find no names of architects, nay little more, than what they might have known without inquiring; that our ancestors had buildings. Indeed Tom Hearne, Brown Willis, and such illustrators did sometimes go upon more positive ground: They did now and then stumble upon an arch, a tower, nay a whole church, so dark, so ugly, so uncouth, that they were sure it could not have been built since any idea of grace had been transported into the island. Yet with this incontestable security on their side, they still had room for doubting; Danes, Saxons,
Normans,

Normans, were all ignorant enough to have claims to peculiar ugliness in their fashions. It was difficult to ascertain the periods when one ungracious form jostled out another: and this perplexity at last led them into such refinement, that the term *Gothic Architecture*, inflicted as a reproach on our ancient buildings in general by our ancestors who revived the Grecian taste, is now considered but as a species of modern elegance, by those who wish to distinguish the Saxon style from it. This Saxon style begins to be defined by flat and round arches, by some undulating zigzags on certain old fabrics, and by a very few other characteristics, all evidences of barbarous and ignorant times. I do not mean to say simply that the round arch is a proof of ignorance; but being so natural, it is simply, when unaccompanied by any gracefull ornaments, a mark of a rude age---if attended by mishapen and heavy decorations, a certain mark of it. The pointed arch, that peculiar of Gothic architecture, was certainly intended as an improvement on the circular, and the men who had not the happiness of lighting on the simplicity and proportion of the Greek orders, were however so lucky as to strike out a thousand graces and effects, which rendered their buildings magnificent, yet genteel, vast, yet light,* venerable and picturesque. It is difficult for the noblest Grecian temple to convey half so many impressions to the mind, as a cathedral does of the best Gothic taste----a proof of skill in the architects and of address in the priests who erected them. The latter exhausted their knowledge of the passions in composing edifices whose pomp, mechanism, vaults, tombs, painted windows, gloom and perspectives infused such sensations of romantic devotion; and they were happy in finding artists capable of executing such machinery. One must have taste to be sensible of the beauties

* For instance, the facade of the cathedral of Rheims.

beauties of Grecian architecture; one only wants passions to feel Gothic. In St. Peter's one is convinced that it was built by great princes---In Westminster-abbey, one thinks not of the builder; the religion of the place makes the first impressiion---and though stripped of it's altars and shrines, it is nearer converting one to popery than all the regular pageantry of Roman domes. Gothic churches infuse superstition; Grecian, admiration. The papal see amassed it's wealth by Gothic cathedrals, and displays it in Grecian temples.

I certainly do not mean by this little contrast to make any comparison between the rational beauties of regular architecture, and the unrestrained licentiousness of that which is called Gothic. Yet I am clear that the persons who executed the latter, had much more knowledge of their art, more taste, more genius, and more propriety than we chuse to imagine. There is a magic hardiness in the execution of some of their works which would not have sustained themselves if dictated by mere caprice. There is a tradition that Sir Christopher Wren went once a year to survey the roof of the chapel of King's college, and said that if any man would show him where to place the first stone, he would engage to build such another. That there is great grace in several places even in their clusters of slender pillars, and in the application of their ornaments, though the principles of the latter are so confined that they may almost all be reduced to the trefoil, extended and varied, I shall not appeal to the edifices themselves---It is sufficient to observe, that Inigo Jones, Sir Christopher Wren and Kent, who certainly understood beauty, blundered* into the heaviest and clumsiest compositions

* In Lincoln's-Inn chapel, the steeple of the church at Warwick, the King's-bench in Westminster-hall, &c.

tions whenever they aimed at imitations of the Gothic---Is an art despicable in which a great master cannot shine ?

Considering how scrupulously our architects confine themselves to antique precedent, perhaps some deviations into Gothic may a little relieve them from that servile imitation. I mean that they should study both tastes, not blend them : that they should dare to invent in the one, since they will hazard nothing in the other. When they have built a pediment and portico, the Sibyll's circular temple, and tacked the wings to a house by a colonade, they seem *au bout de leur Latin*. If half a dozen mansions were all that remained of old Rome, instead of half a dozen temples, I do not doubt but our churches would resemble the private houses of Roman citizens. Our buildings must be as Vitruvian, as writings in the days of Erasmus were obliged to be Ciceronian. Yet confined as our architects are to few models, they are far from having made all the use they might of those they possess. There are variations enough to be struck out to furnish new scenes of singular beauty. The application of loggias, arcades, terrasses and flights of steps, at different stages of a building, particularly in such situations as Whitehall to the river, would have a magnificent effect. It is true, our climate and the expence of building in England are great restrictions on imagination ; but when one talks of the extent of which architecture is capable, one must suppose that pomp and beauty are the principal objects ; one speaks of palaces and public buildings ; not of shops and small houses---but I must restrain this dissertation, and come to the historic part, which will lie in a small compass.

Felibien took great pains to ascertain the revival of architecture, after the destruction of the true taste by the inundation of the northern nations ; but his discoveries were by no means answerable to his labour.

Of French builders he did find a few names, and here and there an Italian or German. Of English he owns he did not meet with the least trace; while at the same time the founders of ancient buildings were every where recorded: so carefull have the monks (the only historians of those times) been to celebrate bigotry and pass over the arts. But I own I take it for granted that these seeming omissions are to be attributed to their want of perspicuity rather than to neglect. As all the other arts* were confined to cloysters, so undoubtedly was architecture too; and when we read that such a bishop or such an abbot built such and such an edifice, I am persuaded that they often gave the plans as well as furnished the necessary funds; but as those chroniclers scarce ever specify when this was or was not the case, we must not at this distance of time pretend to conjecture what prelates were or were not capable of directing their own foundations.

Felibien is so impartial an author, that he does not even reject the fables with which our own writers have replenished the chasms in our history. He quotes Matthew of Westminster for the flourishing condition of architecture in Britain at a time when indeed neither that nor any other science flourished here---King Arthur, say they, † caused many churches and considerable edifices to be erected here. It would in truth have been an act of injustice to us to omit this vision, in a man who, on the authority of Agathias, relates that the Emperor Justinian had

* The arts flourished so much in convents to the last, that one Gyffard, a visitor employed by Thomas Cromwell to make a report of the state of those societies previous to their suppression, pleads in behalf of the house of Wolsthrop, "That there was not one religious person there, but that he could and did use, either embrotheryng, writing books with very fair hand, making their own garments, carving, painting, or grafting." Strype's memor. vol. i, p. 255.

† Felib. vol. v. p. 165.

had in his service one Anthemius, so able a *mathematician* that he could make artificial earthquakes, and actually did revenge himself by such an experiment on one Zeno a rhetorician. The machinery was extremely simple, and yet I question whether the greatest mathematician of this age is expert enough to produce the same effect; it consisted in nothing but placing several caldrons of hot water against the walls of Zeno's house. The same author has cited Procopius for the origin of dams to restrain the course of rivers, the method of whose construction was revealed to Chryses, an architect of Alexandria, in a dream. Dreams, lies, and absurdities are all one finds in searching into early times. In a scarcity of facts probability was the last thing to which such authors attended, and consequently they left a mark by which, if we pleased, we might distinguish between the truth and what they invented.

In Felibien* the only thing I find to my purpose, and all that he really found in Matthew of Westminster, is, that in the kingdom of the Mercians Sexulphus, abbot and afterwards bishop, built a considerable monastery called †Medes Hampstede: Unless it may be a satisfaction to antiquaries to know who first invented those Grottesque monsters and burlesque faces with which the spouts and gutters of ancient buildings are decorated. It was one Marchion of Arezzo, ‡ architect to Pope Innocent III. Indeed I speak now critically; Marchion used those grinning animals only to support columns----but in so fantastic an age they were sure of being copied, and soon arrived at the top.

Vertue,

* Felib. p. 185.

† Peterborough.

‡ Felib. p. 224.

Vertue, no less industrious than Felibien, could discover but two ancient architects, Gundulphus who built the tower* (the same person who erected the cathedral of Rochester) and Peter of Colechurch priest and chaplain, who in the year 1163, rebuilt London bridge of timber.† Edward Fitzo, we have seen, was master of the new works at Westminster under Henry III. and may fairly claim his place in this list.‡

But the brightest name in this list is William of Wykeham, who from being clerk of the works rose to be bishop of Winchester and Lord Chancellor---a height which few men have reached by mere merit in any mechanic science. Wykeham had the sole direction of the buildings at Windsor and Queenborough-castle; not to mention his own foundations. He rose by pleasing one of the greatest princes, and deserved his fortune by bestowing it on noble charities.

William Rede bishop of Chichester in 1369, reckoned the best mathematician of the age, was a prelate of similar taste; he built the first library at Merton college, and the castle of Amberley.

I have myself turned over most of our histories of churches, and can find nothing like the names of artists. With respect to the builders of Gothic, it is a real loss: there is beauty, genius and invention enough
in

* See the compact between the King and Bishop in the *Textus Roffensis*, published by Hearne; and that between the same bishop and William Rufus for erecting the castle of Rochester. cap. 88. and Stowe's survey of London.

† William de Sens soon after the year 1174 temp. Hen. 2di. built the choir of the cathedral of Canterbury, as it still exists. Helias de Berham, canon of Salisbury, à primâ fundatione (temp. Hen. 3di.) rector fuit novae fabricae per 25 annos; et Robertus caementarius rexit per 25 annos. See Leland's *Itinerary* vol. iii, p. 66.

‡ See Stowe's Survey p. 28. Isembert of Xaintes is mentioned as a builder of the bridge of London, and of the chapel in it.

in their works to make one wish to know the authors. I will say no more on this subject, than that, on considering and comparing it's progress, the delicacy, lightness and taste of it's ornaments, it seems to have been at it's perfection about the reign of Henry IV. as may be seen particularly by the tombs of the archbishops at Canterbury. That cathedral I should recommend preferably to Westminster to those who would borrow ornaments in that stile. The fretwork in the small oratories at Winchester, and the part behind the choir at Gloucester would furnish beautiful models. The windows in several cathedrals offer graceful patterns; for airy towers of almost filigree we have none to be compared with those of Rheims.*

It is certain that the Gothic taste remained in vogue 'till towards the end of the reign of Henry VIII. His father's chapel at Westminster is entirely of that manner. So is Wolsey's tomb-house at Windsor. But soon after the Grecian style was introduced; and no wonder when so many Italians were entertained in the King's service. They had seen

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that

* Some instances of particular beauty, whose constructions date at different aeras from what I have mentioned, have been pointed out to me by a gentleman to whose taste I readily yield; such as the nave of the minster at York (in the great and simple style) and the choir of the same church (in the rich and filigree workmanship) both of the reign of Edward III. The Lady-chapel (now Trinity-church) at Ely, and the Lantern-tower in the same cathedral, noble works of the same time: and the chapel of bishop West (also at Ely) who died in 1533, for exquisite art in the lesser style. These notices certainly can add no honour to a name already so distinguished as Mr. Gray's; it is my own gratitude or vanity that prompts me to name him; and I must add, that if some parts of this work are more accurate than my own ignorance or carelessness would have left them, the reader and I are obliged to the same gentleman, who condescended to correct, what he never could have descended to write.

that architecture revived in their own country in all its purity---but whether they were not perfectly masters of it, or that it was necessary to introduce the innovation by degrees, it certainly did not at first obtain full possession. It was plaistered upon Gothic, and made a barbarous mixture. Regular columns, with ornaments, neither Grecian nor Gothic, and half embroidered with foliage, were crammed over frontispieces, facades and chimnies, and lost all grace by wanting simplicity. This mungrel species lasted 'till late in the reign of James the first.

The beginning of reformation* in building seems owing to Holbein. His porch at Wilton, though purer than the works of his successors, is of this bastard sort; but the ornaments and proportions are graceful and well chosen. I have seen of his drawings too in the same kind. Where he acquired this taste is difficult to say; probably it was adopted from his acquaintance with his fellow-labourers at court. Henry had actually an Italian architect in his service, to whom I should without scruple assign the introduction of regular architecture, if it was clear that he arrived here near so early as Holbein. He was called John of Padua, and his very office seems to intimate something novel in his practice. He was termed *Devizor of his majesty's buildings*. In one of the office-books which I have quoted, there is a payment to him of 36*l.*---10*s.*---0*d.* In the same place is a payment of the same sum to Laurence Bradshaw, surveyor, with a fee of two shillings per diem. To the clerk of the latter, 9*l.*-2*s.*-0*d.* for riding expences, 53*l.*-6*s.*-0*d.* and for boat hire 13*l.*-6*s.*-8*d.* John de Padua is mentioned again in Rymer's *Foedera*, on the grant of a fee of 2*s.* per diem.

A D. 1544. Rex omnibus ad quos, &c. Salutem. Sciatis quod nos,
De

* Brunelleschi began to reform architecture in the fourteenth century. See Voltaire. *hist. univ.* vol. ii, p. 179.

De gratia nostra speciali, ac ex certa scientia et mero motu nostris, necnon in consideratione boni et fidelis servitii quod dilectus serviens noster *Johannes de Padua* nobis in architectura, ac aliis in re musica inventis impendit ac impendere intendit,

Dedimus et concessimus, ac per praesentes damus et concedimus eidem *Johanni* vadium sive feodum *Duorum Solidorum Sterlingorum per diem*,

Habendum et annuatim percipiendum *praefato Johanni* dictum vadium sive feodum *Duorum Solidorum*, durante beneplacito nostro, de thesauro nostro ad receptam scaccarii nostri, per manus thesaurarii et camerariorum nostrorum ibidem pro tempore existentium, ad festa Sancti Michaelis Archangeli et Paschae per aequales portiones ;

Et insuper sciatis quod, cum dictus *Johannes* nobis inservivit in dicta arte a *Festo Paschae* quod erat in anno regni nostri tricesimo quarto, prout certam habemus notitiam, nos de uberiori gratia nostra dedimus et concessimus, ac per praesentes damus et concedimus *eidem Johanni* praefatum feodum *Duorum Solidorum* per diem habendum et percipiendum eidem, a dicto festo Paschae nomine regardi nostri ;

Eo quod expressa mentio, &c. Teste rege apud Westmonasterium tricesimo die Junii.

Per Breve de Privato Sigillo.

This grant was renewed to him in the third of Edward VI. From the first warrant it appears that John of Padua was not only an architect but musician, a profession remarkably acceptable to Henry.

I cannot certainly indicate to the reader any particular work* of this master ; but these imperfect notes may lead curious persons to farther discoveries.

* Holmby-house was one of our earliest productions in regular architecture, and by part of the frontispiece lately standing, appeared to be of a very pure and beautifull

discoveries. Jerome di Trevisi, one of the painters mentioned before, is also said to have built some houses here.†

Henry had another architect of much note in his time, but who excelled *chiefly* in Gothic (from whence it is clear that the new taste was also introduced) This was Sir Richard Lea master mason, and master of the pioneers in Scotland. Henry gave him ‡ the manor of Sopewell in Hertfordshire, and he himself bestowed a brazen font in the church of Verulam, or St. Alban's, within a mile of which place out of the ruins of the abbey he built a seat called Lees-place. The font was taken in the Scottish wars, and had served for the christening of the royal children of that kingdom. A pompous inscription|| was engraved on it by the donor;§ but the font was stolen in the civil wars.

beautifull style, but can not well be ascribed to John of Padua as the date was 1583. Wollaton-hall in Nottinghamshire was perhaps of the same hand. The porch of Charlcot-house, the seat of the Lucys, is in the same style, and at Ketelworth was another, with the arms of Dudley Earl of Leicester.

† Felibien vol. ii, p. 71.

‡ Chauncy's Hertfordshire, p. 461, where he is called Sir Richard à Leigh.

|| See it in Camden's Britannia p. 355. vol. i. edit. 1722.

§ Nicholas Stone sen. the statuary and master mason had a portrait of this Sir Richard Lee, whom he much esteemed. It was painted on board about a foot high, his sword by his side. It came afterwards to one whom Vertue calls, old Stoakes, and he gave it to --- Jackson, master mason, lately dead.

ANECDOTES of PAINTING, &c.

C H A P. VI.

State of Painting under EDWARD VI. and MARY.

UNDER a minor prince, and amidst a struggle of religions, we are not likely to meet with much account of the arts. Nobody was at leisure to mind or record them. Yet the seeds sown by Henry were not eradicated ; Holbein was still alive. We have seen that he was chosen to celebrate the institution of Bridewell. He drew the young King more than once after he came to the crown.

Among the stores of old pictures at Somerset-house was one, painted on a long board, representing the head of Edward VI. to be discerned only by the reflection of a cylindric mirror. On the side of the head was a landscape, not ill done. On the frame was written Gulielmus pinxit. This was probably

M A R C W I L L E M S,

who was born at Antwerp about 1527, and was scholar of Michael Coxie. He was reckoned to surpass his contemporaries in his manner and facility of composing. This picture is the sole evidence of his having been in England ; in his own country he painted the decollation of St. John, still extant in the church of St. Rombout, for which

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too he drew the story of Judith and Holofernes. When Philip II. made his public entry into Mechlin in 1549, Willems was employed to paint a triumphal arch, on which he represented the history of Dido. He made designs for most of the painters, glafs-painters and arras-makers of his time, and died lamented in 1561.*

Another picture of Edward VI. was in the collection of Charles I. painted by Hans Hueet, of whom nothing else is known.

There was another painter who lived at this time, of whom Vertue found an account in a MS. of Nicholas Hilliard, but never discovered any of his works. As this person is so much commended by a brother artist, one may believe he had merit, and as the testimony may lead to farther investigation, I shall give the extract in the author's own words ;

“ Nevertheless, if a man be so induced by nature, and live in time of trouble and under a government wherein arts be not esteemed, and himself but of small means, woe be unto him, as unto an untimely birth ; for of my own knowledge, it hath made poor men poorer, as amongst others many, that most rare English drawer of story works in black and white

J O H N B O S S A M.

one for his skill worthy to have been serjeant-painter to any King or Emperor, whose works in that kind are comparable with the best whatsoever in cloth, and in distemper-colours for black and white ; who being very poor, and belike wanting to buy fairer colours, wrought therefore for the most part in white and black ; and growing yet poorer by charge of children, &c. gave painting clean over : but being a very fair-conditioned, zealous and godly person, grew into a love of God's
divine

* See Descamps and Sandrart.

divine service upon the liberty of the gospel at the coming in of Queen Elizabeth, and became a reading minister ; only unfortunate, because he was English born, for even the strangers* would otherwise have set him up."

The Protector was magnificent, and had he lived to compleat Somerset-house, would probably have called in the assistance of those artists whose works are the noblest furniture. I have already mentioned his portrait by Holbein. His ambitious Duchess Anne Stanhope and her son are preserved in a small piece of oil-colours at Petworth, but I know not who the painter was, nor of the portrait of the Protector's brother, admiral Seymour, at Longleat. A miniature of the same person is in the possession of Mrs. George Grenville. Of the admiral's creature Sir William Sherrington there are two or three pictures extant ; one, among Holbein's drawings at Kensington. This man was master of the mint, and was convicted by his own confession of great frauds.† He put the mint of Bristol into the hands of the admiral, who was to take thence 10,000*l.* per month for his rebellious purposes. Yet Sherrington was pardoned and restored. It has never been observed, but I suppose the lightness which is remarked in the coins of Edward VI. was owing to the embezzlements of this person.

Now I am mentioning the mint, I shall take notice that among the patent-rolls is a grant in the 6th of Edward to Antony Deric of the office of capital sculptor of the monies in the tower of London ; and at the end of the same year John Brown is appointed during pleasure surveyor of the coins. Clement Adams has a grant to instruct the King's henchmen or pages in limning ; an office he retained under
Queen

* King Philip and the Spaniards.

† Strype's memorials vol. ii, p. 123.

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Queen Elizabeth. In Hackluyt's voyages,* that of Richard Chancellor to Cathay is said to be written in Latin by that learned young man Clement Adams.

Of the protector's rival, Dudley Duke of Northumberland, there is a good head in the chamber at Knowle, where there are so many curious portraits, supposed to have been assembled by the Treasurer Buckhurst.

Another person of some note in this reign was Sir John Godsalue, created Knight of the Carpet at the King's coronation;† and commissioner of visitation the same year;‡ and in the third year comptroller of the mint. His portrait is in the closet at Kensington, and Vertue mentions another in miniature, drawn by John Betts,|| (who he says was an esteemed painter in the reign of Queen Elizabeth) On this picture was written, *captum in castris ad Boloniam 1540*; with his arms, party per pale gules and azure, on a fess wavy argent, between three crozlets pattee, or, as many crescents, sable. The Knight was drawn with a spear and shield. This picture belonged to Christopher Godsalue, clerk of the victualling-office in the reign of Charles I. in whose cause he lost 7000*l.* and was near being hanged. He was employed by Charles II. in the navy-office and lived to 1694.

Guillim Stretes was painter to King Edward; in 1551 “ He had paid him, says Strype,§ fifty marks for recompence of three great tables made by the said Guillim, whereof two were the pictures of his Highness, sent to Sir Thomas Hoby, and Sir John Mason (ambassadors abroad)

* Page 270.

† See Strype.

‡ Heylin.

|| Vertue says that Betts learned of Hilliard.

§ Vol. ii, p. 494.

abroad) the third a picture of the late Earl of Surrey attainted, and by the council's commandment fetched from the said Guillim's house." The peculiarity of these last words induce me to think that I have discovered this very picture. In my father's collection was a very large piece representing that unfortunate Lord, at whole length, leaning on a broken column, with this motto, *Sat superest*, and other devices, particularly the arms of England, one of the articles of his impeachment, and only the initial letters of his name. This was evidently painted after his death, and as his father was still detained in prison during the whole reign of Edward, it cannot be probable that a portrait of the son with such marks of honour, should be drawn by order of the court. On the contrary, it's *being fetched from Guillim's house by the council's commandment*, seems to imply that it was seized by their order. It is now in the possession of his Grace the Duke of Norfolk.

Architecture preserved in this reign the footing it had acquired under the last King. Somerset-house is a compound of Grecian and Gothic. It was built on the site of Chester inn, where the ancient poet Occleve formerly lived. As the pension to John of Padua was renewed in the third of this King, one may suppose that he owed it to the Protector, and was the architect of his palace. In the same style and dating it's origine from the same power, as Somerset-house, is Longleat, though not begun 'till 1567. It was built by Sir John Thynne, a principal officer to the Protector.

1553.

The reign of Mary, though shorter even than that of her brother, makes a much more considerable figure in the annals of painting. It

was distinguished by more good painters than one ; the principal was

Sir A N T O N I O M O R E.

He was a native of Utrecht, and scholar of John Schorel,* but seems to have studied the manner of Holbein, to which he approached nearer than to the freedom of design in the works of the great masters, that he saw at Rome. Like Holbein he was a close imitator of nature, but did not arrive at his extreme delicacy of finishing ; on the contrary, Antonio sometimes struck into a bold and masculine style, with a good knowledge of the Chiaro Scuro. In 1522 he drew Philip II. and was recommended by Cardinal Granvelle to Charles V. who sent him to Portugal, where he painted John III. the King, Catherine of Austria his Queen, and the Infanta Mary, first Wife of Philip. For these three pictures he received six hundred ducats, besides a gold chain of one thousand florins, and other presents. He had one hundred ducats† for his common portraits. But still ampler rewards were bestowed on him when sent into England, to draw the picture of Queen Mary,‡ the intended bride of Philip. They gave him one hundred pounds, a gold chain, and a pension of one hundred pounds a quarter as painter to their majesties. He made various portraits of the Queen ;|| one was sent

* Schorel was scholar of Mabuse, and was a poet, musician and orator. See an account of him in Sandrart, p. 235.

† Titian himself had but one hundred pieces of gold. See Sandrart, p. 224.

‡ Sandrart says she was very handsome. It is certain that the drawing of her (when about sixteen) by Holbein at Kensington is not disagreeable, though her later pictures have all a stern hard-favoured countenance.

|| In King Charles's collection was a miniature in oil of this Queen by Antonio More, painted on a round gold plate, in blue flowered velvet and gold tissue with sleeves



.S^R. ANTONIO MORE.

sent by Cardinal Granvelle to the Emperor, who ordered two hundred florins to Antonio. He remained in England during the reign of Mary, and was much employed, but having neglected, as is frequent, to write the names on the portraits he drew, most of them have lost part of their value, by our ignorance of the persons represented. The poorest performers have it in their power to add so much merit to their works, as can be conferred by identifying the subjects, which would be a little reparation to the curious world, though some families should miss imaginary ancestors.

On the death of the Queen, More followed Philip [and probably his religion*] into Spain, where he was indulged in so much familiarity, that one day the King flapping him pretty roughly on the shoulder, More returned the sport with his handstick: A strange liberty to be taken with a Spanish monarch, and with such a monarch! His biographer gives but an awkward account of the sequel; and I repeat it as I find it. A grandee interposed for his pardon, and he was permitted to retire to the Netherlands, but under promise of returning again to Spain. I should rather suppose that he was promised to have leave to return thither, after a temporary banishment; and this supposition is the more likely, as Philip, for once forgetting majesty in his love of the arts, dispatched a messenger to recall him, before he had finished

sleeves of fur, two red roses and a pair of gloves in her hand; the very same dress of her picture at the Duke of Bedford's at Woburn. The miniature was a present to the King from the Earl of Suffolk.

* He was suspected by the inquisition of making use of his interest with the King in favour of his countrymen, says Sandrart. This might be meant either of their religious or political principles. But sure the inquisitors knew Philip too well to be apprehensive of his listening to any insinuations of tenderness on either head.

finished his journey. But the painter sensible of the danger he had escaped, modestly excused himself: and yet, says the story, the King bestowed noble presents and places on his children. At Utrecht Antonio found the Duke of Alva, and was employed by him to draw several of his mistresses, and was made receiver of the revenues of West-Flanders; a preferment, with which, they say, he was so elated, that he burned his easel, and gave away his painting tools.

More was a man of a stately and handsome presence; and often went to Brussels, where he lived magnificently. He died at Antwerp in 1575 in the 56th year of his age.

His portrait, painted by himself, is in the chamber of painters at Florence, with which the Great Duke, who bought it, was so pleased, that he ordered a cartel with some Greek verses, written by Antonio Maria Salvini, his Greek professor, to be affixed to the frame. Salvini translated them into Italian and into the following Latin,

Papae! est imago cujus,
 Qui Zeuxin atque Apellem,
 Veterumque quot fuere,
 Recentiumque quot sunt,
 Genus arte vicit omne!
 Viden' ut suam ipse pinxit
 Propriâ manu figuram;
 Chalybis quidem nitenti
 Speculo se ipse cernens.
 Manus O! potens magistri!
 Nam pseudo-morus iste
 Fors, More, vel loquetur.

Another

Another picture of himself, and one of his wife, were in the collection of Sir Peter Lely. More's was three feet eight inches high, by two feet nine wide. King Charles had five pictures painted by this master; and the Duke of Buckingham had a portrait of a man by him. See his catalogue p. 18. A print of him in profile was published by Hondius, and a medal struck of him in Italy with this legend, Ant. More, pictor transmontanus. At what time or where he was knighted is uncertain. He painted his master John Schorel in 1560. Several of his works are or were at Sir Philip Sydenham's at Brympton in Somersetshire. A very good portrait of Sir Thomas Gresham is at Houghton. I have a miniature by him, called Thomas Duke of Norfolk, engraved among the illustrious heads: it belonged to Richardson the painter, and came out of the Arundelian collection; and a half length of a lady in black with a gold chain about her waste, which is mentioned in the catalogue of pictures of James II. and by that of Charles I. appears * to be Margaret of Valois, sister of Henry II. of France, and Duchess of Valois, at the tournament for whose wedding that monarch was killed.

At Newstedde abbey in Nottinghamshire, the beautifull feat of the Lord Byron, where are the most perfect remains of an ancient convent, is an admirable portrait, painted as I believe by this master, and worthy of Holbein. It is a half length of a fat man with a beard, on a light greenish ground. His arms are, three roses, the middle one highest, on a field argent; in base, something like a green hill: These arms are repeated on his ring, and over them, J. N. aet. 47. 1557. As this bearing is evidently foreign, I suppose the portrait represents one of the family of Numigen. Nicholas Byron married Sophia, daughter of Lambert Charles of Numigen. †

I i

But

* See p. 108. No. 7.

† Thoroton's Nottinghamshire, p. 261.

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But More did not always confine himself to portraits. He painted several historic pieces, particularly one much esteemed of the resurrection of Christ with two angels; and another of Peter and Paul. A painter, who afterwards sold it to the Prince of Condé, got a great deal of money by showing it at the foire St. Germain.

He made a fine copy of Titian's Danae for the King; and left unfinished the Circumcision, designed for the altar in the church of our Lady at Antwerp.

In the catalogue of pictures at the Palais Royal is a portrait said to be of Grotius by Antonio More, who was dead above twenty years before Grotius was born.

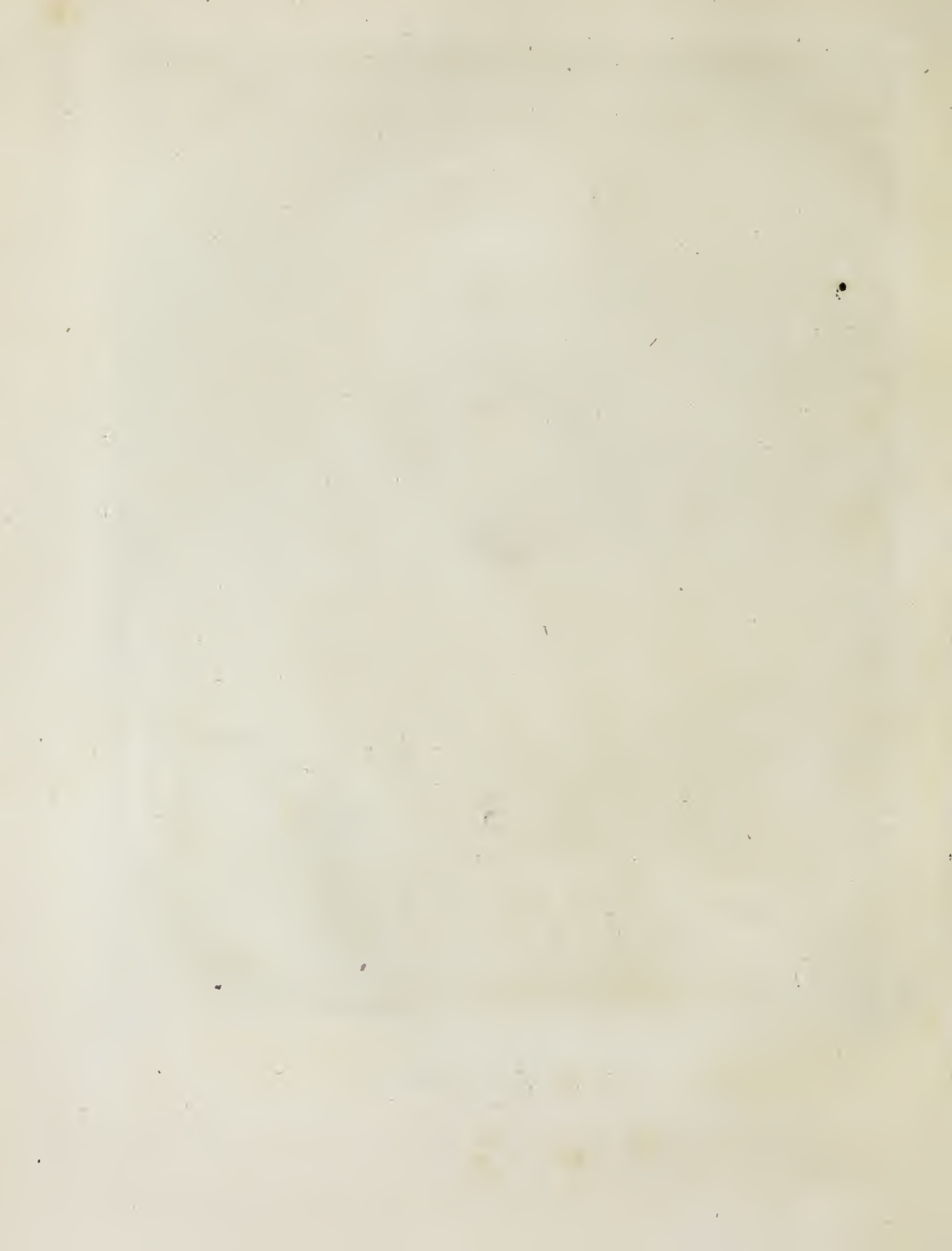
Another performer in this reign was

J O A S V A N C L E E V E,

or Sotto Cleefe, an industrious painter of Antwerp: his colouring was good, and his figures fleshy and round; but before he arrived at the perfection he might have attained, his head was turned with vanity; a misfortune not uncommon to the profession, who living secluded from the world and seeing little but their own creation rising around them, grow intoxicated with the magic of their own performances. Cleeve came to England, expecting great prices for his pictures from King Philip, who was making a collection, but unluckily, some of the works of Titian arrived at the same time. Cleeve begged the recommendation of Sir Antonio More, his countryman; but Philip was too much charmed with the beauties of the Venetian master, and overlooked the labours of the Fleming. This neglect completed his frenzy, the storm of which first vented itself on Sir Antonio. Cleeve abused him, undervaluing his works, and bidding him return to Utrecht and keep his wife



Joas Van Cleeve.



wife from the canons. At last the poor man grew quite frantic, painted his own cloaths, and spoiled his own pictures, 'till they were obliged to confine him, in which wretched condition he probably died. He had a son that followed his profession, and was, it is said, no despicable performer.

Of Joas there is a print with this legend, *vivebat Antwerpiae in patriâ 1544.* Another inscribed, *Iusto Clivenfi, Antwerpiano pictori.* The original painted by himself with a black cap and furred gown, upon a greenish ground, and a portrait of his wife, were purchased by King Charles I.* who had also of this master a picture of Mars and Venus.†

James II. had of his painting, the Judgment of Paris,‡ and the birth of Christ with angels. || The Duke of Buckingham had a portrait of a man, and Sir Peter Lely a bacchanalian two feet one inch wide, by three feet four inches high.

Vertue found grants in this reign to another painter, who, it seems, had been in the service too of Henry and Edward. His name was *Nicholas Lyfard*; he had a pension for life of ten pounds a year, and the same fee charged on the customs, as had been granted to the serjeant painters John Brown and Andrew Wright---Of Lyfard I find no farther mention, but that in a roll of Queen Elizabeth's new-years gifts he presents her with a table painted of the history of Ahasuerus, and her majesty gives him one gilt creuse and cover. This was in the first year of her reign. He died in her service 1570. In the register
of

* See his catal. p. 153.

† Mentioned in a MS catalougue.

‡ See his catal. No. 540, and 830.

|| See his catal. p. 18.

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of St. Martin's is this entry, "April 5, buried Nicholas Lyzard fer-
jeant-painter unto the Queen's majestie."

There was in this reign another person too illustrious a lover and
even practicer of the art to be omitted, though I find no mention of
him in Vertue's MSS. This was

EDWARD COURTENAY.

The last Earl of Devonshire,*

the comeliness of whose person was very near raising him to that throne,
for nearness to which in blood, he was a prisoner from ten years old ;
and from that time to thirty when he died, he scarce enjoyed two years
of liberty. It was a happiness peculiar to him to be able to amuse
himself with drawing,† in an age in which there were so many prisoners
and so few resources, and it gives one very favorable ideas of his
being naturally accomplished, of a spirit not easily to be depressed,
when we find that Queen Mary no sooner delivered him from his cap-
tivity than she wished to marry him ; and that he, conscious of his
great blood and yet void of interested ambition, declined a crown, and
preferred the younger sister, the Princess Elizabeth. For this partial-
ity, and on the rising of the Carews in Devonshire who were flattered
with

* When Queen Mary released him, she restored him too to the Marquisate of
Exeter, though that title is omitted by all our historians when they mention him.

† My authority is Strype, who produces undoubted authority for his assertion,
having given us the oration pronounced at his funeral by Sir Thomas Wilfon,
afterwards Secretary of State. Besides his progress in philosophy, mathematics,
music, and the French, Spanish and Italian languages, Sir Thomas adds, "Tanta
etiam expingendarum effigierum cupiditate ardebat, ut facile et laudabiliter cu-
juscumque imaginem in tabula exprimeret." See Strype's memorials vol. iii, p.
339, and appendix p. 192.



EDWARD COURTNEY Earl of DEVONSHIRE.

From an Original by S^r. Antonio More, at the Duke of Bedford's at Woburn.

<i>En! Puer ac insons, et adhuc juvenilibus annis,</i>	<i>Me Pater his tenuit vinculis, quæ Filia solvit;</i>
<i>Annos bis septem carcere clausus eram.</i>	<i>Sors mea sic tandem vertitur à Superis.</i>

with the hopes of this match, the Princess and he were committed to the tower, and accused by Wyatt as his accomplices. Our historians * all reject this accusation, and declare that Wyatt cleared him at his death ; and indeed the Earl's gratitude would not have been very shining, had he plotted to dethrone a Princess who had delivered him from a prison and offered him a throne. The English, who could not avoid feeling partiality to this young Prince, were pleased with King Philip, to whose intercession they ascribed the second release of the Earl, as well as the safety of the Lady Elizabeth. Courteney asked leave to travel, and died at Padua, not without suspicion of poison, which seems more probable than those rumours generally are, as he was suspected of being a Lutheran and as his epitaph,† written in defence of the Spaniards, formally declares that he owed his death to affecting the kingdom, and to his ambition of marrying the Queen ; the last of which assertion at least, is a falsehood, and might be a blunder, confounding the Queen and Princess. After his death one Cleybery was executed for pretending to be this Earl, and thence endeavouring to raise commotions.

There is a very good portrait of him at the Duke of Bedford's at Woburn, painted, I should think, by Sir Antonio More ; on the back ground, a ruined tower.

* See Holinhead, Heylin, and Burnet.

† See it at length in the genealogical history of the noble house of Courtenay by Edward Cleaveland, fol. 1735, p. 261.

ANECDOTES of PAINTING, &c.

C H A P. VII.

Painters in the Reign of Queen ELIZABETH.

THE long and remarkable reign of this Princess could not but furnish many opportunities to artists of signalizing themselves.

There is no evidence that Elizabeth had much taste for painting; but she loved pictures of herself. In them she could appear really handsome; and yet to do the profession justice, they seem to have flattered her the least of all her dependents: There is not a single portrait of her that one can call beautiful. The profusion of ornaments with which they are loaded, are marks of her continual fondness for dress, while they entirely exclude all grace, and leave no more room for a painter's genius than if he had been employed to copy an Indian idol, totally composed of hands and necklaces. A pale Roman nose, a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster fardingale and a bushell of pearls are the features by which every body knows at once the pictures of Queen Elizabeth.* Besides many of her majesty, we are so lucky as to possess the portraits of almost all the great men of her reign, and though the
generality

* It is observable that her majesty thought enormity of dress a royal prerogative, for on the 12th of February 1579, an order was made in the Star-chamber, "that
no

Painters in the Reign of Queen Elizabeth. 131

generality of painters at that time were not equal to the subjects on which they were employed, yet they were close imitators of nature, and have perhaps transmitted more faithfull representations, than we could have expected from men of brighter imagination. The first painter who seems to have made any figure in this reign, was

L U C A S D E H E E R E ;

born at Ghent in 1534, of a family peculiarly addicted to the arts. John his father was a good statuary and architect: Anne Smitter his mother painted in miniature, and with such diminutive neatness, that she

no person should use or wear excessive long cloaks (this might proceed from apprehension of their concealing arms under them) as of late be used, and before two years past hath not been used in this realm; no person to wear such great ruffles about their necks; to be left off such monstrous undecent attyring." Also another against wearing any sword rapier, that shall passe the length of one yard and half a quarrer in the blade, nor dagger above twelve inches in the blade at most. In her father's time, who dictated in every thing from religion to fashions, an act of parliament was passed in his twenty-fourth year against inordinate use of apparel, directing that no one should wear on his apparel any cloth of gold, silver or tinsel, fatyn, silk, or cloth mixed with gold or silver, any fables, velvet, furs, embroidery, velvet in gowns or outermost garments, EXCEPT PERSONS OF DISTINCTION, Dukes, Marquisses, Earls, Barons and Knights of the order, Barons' sons, Knights or such that may dispend 250*l.* per ann. This act was renewed in the second of Elizabeth. Edward VI. carried this restraint still farther: In heads of a bill drawn up with his own hand 1551, (though it never passed into a law) no one, who had less than 100*l.* a year for life, or gentlemen, the King's sworn servants, was to wear fatten, damask, ostrich-feathers, or furs of conies; none not worth 200*l.* or 20*l.* in living certain, to wear chamblet: no serving-man, under the degree of a gentleman, to wear any fur, save lamb; nor cloth above ten shillings the yard.

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He executed a landscape with a windmill, millers, a cart and horse and passengers ; and half a grain of corn would cover the whole composition. The father went often to Namur and Dinant, where the son copied ruins and castles ; but he soon learned of a better master, Francis Floris, under whom Lucas improved much, and drew many designs (which passed for his master's) for tapestry and glass-painters. From Ghent he went to France and was employed by the Queen and Queen-mother in making drawings for tapestry ; and residing some time at Fontainebleau, where he married Eleanor Carboniere, he contracted a taste for the antique by seeing the statues there, an inclination he showed less by his own works, than by making a collection himself, of bronzes and medals. He returned to Ghent, where he drew the Count de Vaken, his lady and their jester, and painted two or three churches ; in St. Peter's, the shutters of an altar piece, in which he represented the Lord's Supper, much admired for the draperies of the Apostles. In St. John's church he painted an altar-piece of the Resurrection, and on the doors of it, Christ and the Disciples at Emaus, and his apparition in the garden.

Lucas was not only a painter, but a poet : He wrote the Orchard of Poesie ; and translated from the French of Marot, the Temple of Cupid and other pieces. He had begun the lives of the Flemish painters in verse. Carl Vermander his scholar, who has given the lives of those masters, learned many anecdotes of our English painters from Lucas.

At what time the latter arrived in England is not certain : nor were his works at all known here, 'till the indefatigable industry of Mr. Vertue discovered several of them.

1. The first of these was a portrait of Sir William Sidney, grandfather of Sir Philip ; but as Sir William died in 1553 at the age of 72, when

when Lucas de Heere was but nineteen, it is not probable that Sir William was abroad after that young man was in repute enough to draw his picture ; and it is less probable that he had been in France, had married and arrived here by the age of nineteen. This picture which Vertue found at Penshurst, was in all likelihood a copy.

2. The next was a portrait of Henry Lord Maltravers eldest son of Henry Fitzalan Earl of Arundel, dated 1557, the year before the accession of Queen Elizabeth ; but as this young Lord died at Brussels, it is probable that De Heere drew his picture there, and that very acquaintance might have been a recommendation of Lucas to England.

3. The third is a picture in my possession, well known by the print Vertue made from it. It contains the portraits of Frances Duchess of Suffolk, mother of Lady Jane Grey, and her second husband Adrian Stoke. Their ages, and De Heere's mark **HE** are on the picture, which is in perfect preservation, the colouring of the heads clear, and with great nature, and the draperies which are black with furs and jewels, highly finished and round, though the manner of the whole is a little stiff. This picture was in the collection of Lord Oxford. There is a tradition that when this great lady made this second match with a young fellow who was only master of her horse, Queen Elizabeth said, "What ! has she married her horse-keeper ? Yes, madam, replied my Lord Burleigh, and she says your majesty would like to do so too."----Leicester was master of the horse. The date on this picture is 1559.

4. Lord Darnley, husband of Mary Queen of Scots, and his brother Charles Stuart, a boy, afterwards father of the Lady Arabella. There are two of these ; one as large as life, in the room going into the King's

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closet at St. James's ; the other small and neatly finished in the private apartments below stairs at Hampton-court. The date 1569.

5. The next is a very remarkable picture on board at Kensington : Queen Elizabeth richly drest, with her crown, scepter, and globe, is coming out of a palace with two female attendants. Juno, Pallas, and Minerva seem flying before her ; Juno drops her scepter, and Venus her roses ; Cupid flings away his bow and arrows, and clings to his mother. On the old frame remain these lines, probably written by the painter himself, who, we have seen, dabled in poetry too ;

Juno potens sceptris, et mentis acumine Pallas,
Et roseo Veneris fulget in ore decor ;
Adfuit Elizabeth ; Juno perculsa refugit ;
Obstupuit Pallas, erubuitque Venus.

To have compleated the flattery, he should have made Juno or Venus resemble the Queen of Scots, and not so handsome as Elizabeth, who would not have blushed like the the last goddesses.*

6. There

* Another curious picture painted about the same time, I know not by what hand, is in the collection of James West, Esq; It represents Henry VIII. sitting under a canopy supported by pillars and delivering the sword to Prince Edward. On the right hand of the King stand Philip and Mary ; Mars is coming in behind them. Queen Elizabeth, too large in proportion to the rest, stands forward on the other side, and leads Peace and Plenty, whose faces were portraits of the Countesses of Shrewsbury and Salisbury. Circumscribed in golden letters on the frame are these lines, extremely in the style of the Queen's own compositions ;

A face of much nobility lo ! in a little room,
Four states with their conditions here shadow'd in a shew ;
A father more than valiant, a rare and virtuous son ;
A daughter zealous in her kind, what else the world doth know.

And

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6. There is a small whole length of Queen Elizabeth by De Heere at Welbec : On the back ground, a view of the old fabric at Wanstead.

7. At Lord Dacre's at Belhouse in Essex is one of the best works of this master ; it always passed for Holbein's, but Vertue discovered it to be of De Heere, whose mark is still discernible. It is the portrait of Mary Neville daughter of George Lord Abergavenny, and widow of Thomas Fienes Lord Dacre, executed for an accidental murder in the reign of Henry VIII. a picture of her husband, aet. 22, 1549, copied from a larger piece, is represented as hanging in the room by his wife. Her head is finely coloured.

8. The picture from whence Vertue engraved his Lady Jane Grey, he thought, was drawn too by Lucas ; but that is liable to the same objection as his painting Sir William Sidney.

In 1570 Lucas was employed to paint a gallery for Edward Earl of Lincoln, the Lord high Admiral.† He was to represent the habits of different

And last of all a virgin Queen to England's joy we see
Successively to hold the right and virtues of the three.

And in small letters on the fore-ground at bottom, these,

The Queen to Walsingham this table sent,
Mark of her people's and her own content.

This picture was brought from Chislehurst, whither it had been carried from Scadbury, the seats of the Walsinghams.

† At the Duke of Bedford's at Woburn are two heads of a Countess of Lincoln and of Lady Anne Ayscough, daughter of the Earl. As they are evidently painted at the same time, and as the daughter appears the elder person, there is great reason to believe that the Countess was only the mother-in-law, and consequently that this portrait represents the fair Geraldine, so much celebrated by the Earl of Surrey. Her chief beauty seems to have been her golden hair. These pictures, I should think, were painted by the following master, Ketel, rather than by Lucas de Heere.

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different nations. When he came to the English, he painted a naked man, with cloth of different sorts lying by him, and a pair of sheers, as a satire on our fickleness in fashions. This thought was borrowed from Andrew Borde, who in his introduction of knowledge, to the first chapter prefixed a naked Englishman, with these lines,

I am an Englishman, and naked I stand here,
Musing in my mind what rayment I shall wear. *

Lucas de Heere returned to his own country before his death, which happened at Ghent in 1584. His mark, as above, is on most of his pictures. He used for an anagram these words, Schade leer u, which Sandrart says signify, Nocumenta tibi sint documenta.

CORNELIUS

* Is it not extraordinary that this witticism should have been adopted into the Lord Admiral's gallery. Andrew Borde, or Andreas Perforatus, as he called himself, was an admired wit in the latter end of Henry VIII. to whom he was sometime physician. He had been a Carthusian, then rambled over many parts of the world, turned physician, and at last wrote against the marriage of priests; for which I conclude (though Antony Wood could not guess the reason) he was shut up in prison, where some said he poisoned himself. He wrote *The Introduction to knowledge*, partly in verse and partly in prose, and dedicated it to the Lady Mary, afterwards Queen. There are cuts before every chapter. Before the seventh is his own picture, standing in a pew with a canopy over him, a gown with wide sleeves and a chaplet of laurel. The title of the chapter is, "The seventh chapter sheweth how the author of this booke had dwelt in Scotland, and did go thorow and round about Christendom, and out of Christendom, declaring the properties of all the regions, countries and provinces, the which he did travel thorow." He wrote besides, *The Breviary of Health*; a *Dietary of Health*; *The merry tales of the mad men of Gotham*; a book extremely admired and often reprinted in that age. A right pleasant and merry history of the mylner of Abingdon, with his wife and his fair daughter, and of two poor scholars of Cambridge; and other things which may be seen in Antony Wood, vol. i. p. 75.



CORNELIUS KETEL.

T. Chambard sculp.

C O R N E L I U S K E T E L *

was born at Gouda in 1548, and early prosecuted his art with great ardour, under the direction of his uncle, a tolerable painter and a better scholar. At eighteen he went to Delft, and placed himself with Antony Blockland, with whom he remained a year. From thence he travelled to Fontainebleau, where he worked with great applause, in competition with three of his countrymen; but the court coming to Fontainebleau, they were ordered to leave the palace; Ketel went to Paris and lodged with John de la Hame, the King's enameller, where he painted some histories; but an edict obliging the subjects of the King of Spain to quit France, Ketel returned to Gouda and remained there six years. The troubles in his own country continuing, and consequently little encouragement being given to the arts, Ketel embarked in 1573 for England, and was entertained at London by a sculptor and architect there, a friend of his uncle. Here he married a Dutch woman, and his works growing into esteem, he was much employed by the merchants in painting portraits, but was seldom engaged on history, to which his inclination chiefly led him. However, having painted an allegoric piece of Strength vanquished by Wisdom, it was purchased by a young merchant, and presented to Sir Christopher Hatton, afterwards Lord Chancellor. This incident introduced Ketel to court; he drew a good whole length of Sir Christopher, now at the Earl of Litchfield's at Ditchley; the portrait of Edward Vere Earl of Oxford, of William Herbert Earl of Pembroke; of the Lord Admiral Lincoln, now at Woburn, and of Henry Fitzalan Earl of Arundel; and of several others. At last, in 1578, he had the honour of painting the

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* See Sandrart 272. and Carl. Vermander, from whence Vertue collected most of the particulars of Ketel's life; and Descamps who copied Vermander. p. 69.

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Queen herself, at the request of the *Countess of Hertford; Elizabeth being then entertained at Hanworth by the famous Anne Stanhope, widow of the Protector, and mother of the Earl of Hertford, then very aged.†

Ketel left England in 1581, and settled at Amsterdam, where he painted a large picture of the trained bands with their portraits, and their captain Herman Rodenburgh Beths at their head. In this picture too he introduced his own portrait. The disposition, resemblances, and the different stuffs of the habits, well imitated, were much admired in this piece. It was placed in the gallery of the Mall at Amsterdam. In 1589 he undertook another picture of the same sort for the company of St. Sebastian, in which was the portrait of their Captain Didier Rosencraus. It was reckoned not inferior to the former, and was neither confused nor unanimated, notwithstanding the number of portraits it contained.

In another of his works, under the figures of Christ and the Apostles, he represented Henry Keyser an architect of Amsterdam, and the principal virtuosos of that city. His best picture was the portrait of Simon Lack of that city; it was in the possession of one of the same family at the Hague. Many of his works were carried to Dantzick.

In the Duke of Buckingham's collection was a large picture by this master, representing the Virtues and Vices. See his catal. p. 19.

But Ketel, not content with the glory he acquired by these performances, instead of aiming at greater perfection, took it into his head to make himself known by a method of painting entirely new. He laid aside his brushes, and painted only with his fingers, beginning with his
own

* This I suppose was Frances Howard, second wife of the Earl, and sister of the Lord Admiral Nottingham, a favorite. The Earl of Hertford had been in disgrace for his first marriage with the Lady Catherine Grey.

† The Duchess died nine years afterwards at the age of ninety.

own portrait. The whim took; he repeated the practice, and they pretend, executed those fantastic works with great purity and beauty of colouring. In this manner he painted two heads for the *Sieur Van Os* of Amsterdam; the first, a *Democritus*, was his own portrait; the other, of *M. Morosini*, in the character of *Heraclitus*. The *Duc de Nemours*, who was a performer himself, was charmed with the latter and bought it. Another, was the picture of *Vincent Jacobson*, a noted Wine-merchant of Amsterdam, with a glass of rhenish in his hand. As his success increased, so did his folly; his fingers appeared too easy tools; he undertook to paint with his feet, and his first essay he pretended to make in public on a picture of the *God of Silence*. That public, who began to think like *Ketel*, that the more a painter was a mountebank, the greater was his merit, were so good as to applaud even this caprice.

Ketel, like *De Heere*, was a poet too, and wrote descriptions of several of his own works in verse. He understood architecture, geometry and perspective, and modelled in clay and wax. He was living in 1600, when *Vermander* wrote his account of him. *Sandart* who makes him travel to Venice and Rome, and die young, while he was employed on a picture of the *King of Denmark*, has confounded the master with the scholar; the latter incidents relate to *Isaac Oteryn* of Copenhagen, *Ketel's* only disciple.

Vermander dedicated to *Ketel* a dissertation on the statues of the ancients, in which he mentions the great friendship that had subsisted between them for thirty years.

Vertue observed on the works of *De Heere* and *Ketel*, that those of the former are generally smaller than the life, neater, not so strongly coloured, and most commonly painted on board. Those of *Ketel*, more strongly coloured and with a fuller pencil, and always as large or rather larger than nature.

The

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The next on our list is a name of more note, celebrated even in the lists of the great Italian masters : this was

FREDERIC ZUCCHERO,*

the younger brother of Taddeo, and born like him, at Vado in the duchy of Urbino, in the year 1550. Frederic was carried by his parents to Rome, where their elder son was then employed : the younger improved so much in the space of six years, that without his brother's assistance he painted a picture of Helicon and the Muses for a Roman nobleman ; and executed greatest part of a chapel in which his brother was engaged. They worked for some time in concert ; and being at Florence painted in four days the whole history of the Passion which was bespoken in a hurry for the decoration of a church on Easter Sunday. Taddeo dying at the age of thirty-seven, Frederic finished his imperfect works, among which were the paintings at the magnificent palace then lately built at Caprarola by Cardinal Farnese. His picture in distemper of Calumny, borrowed from the description of one painted by Apelles, was supposed a tacit satire on that Cardinal, with whom he had quarrelled on some deficiency of payment. Zuccherò's temper seems by another instance to have been pretty strongly tainted with resentment ; while he was employed by Gregory XIII. to paint the Pauline chapel in the vatican, he fell out with some of his Holiness's officers. To be revenged, he painted their portraits with ears of asses, and exposed the picture publicly over the gate of St. Luke's church, on the festival of that saint, the patron of painters.† But for this exploit he was forced

* See Sandrart, Felibien, and Baglione.

† Verrio quarrelling with Mrs. Marriot the Housekeeper at Windsor, drew her picture for one of the furies. This was to gratify his own passion ; to flatter that of the court, he has represented Lord Shaftsbury among the Demons of faction, in St. George's hall.



A. Bannerman Sculp.

FREDERIC ZUCCHERO. —



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forced to fly from Rome ; and passing into France, he was for some time employed in the service of the Cardinal of Lorrain. Thence he went into Flanders, and made cartoons for tapestry ; and in the year 1574 arrived in England. The Queen sat to him for her picture ; so did the Queen of Scots, for that well-known portrait at Chiswick, which has been engraved by Vertue. Another picture of Elizabeth, in a fantastic habit, something like a Persian, is in the gallery of royal personages at Kensington. Melville mentions her having and wearing dresses of every country : In this picture too appears her romantic turn ; she is drawn in a forest, a stag behind her, and on a tree are inscribed these mottoes and verses, which as we know not on what occasion the piece was painted, are not easily to be interpreted ;

Injusti justa querela.

a little lower,

Mea sic mihi.

still lower,

Dolor est medicina *ed tori*. (should be, *dolori*.)

on a scroll at bottom,

The restless swallow fits my restless mind,
In still revivinge, still renewinge wrongs ;
Her juste complaints of cruelty unkinde
Are all the musique that my life prolonges.
With pensive thoughts my weeping stag I crown,
Whose melancholy teares my cares expresse ;
(i) Hes teares in sylence and my sighes unknowne
Are all the phyicke that my harmes redresse.
My onely hopes was in this goodly tree,
Which I did plant in love, bring up in care,
(too) But all in vaine, for now *to* late I see
(shells) The *shales* be mine, the kernels others are.

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My musique may be plaintes, my musique teares,
If this be all the fruite my love-tree beares.

Tradition gives these lines to Spenser; I think we may fairly acquit him of them, and conclude they are of her majesty's own composition, as they much resemble the style of those in Hentznerus p. 66. of the English edition.

The portraits of Sir Nicholas Bacon at Woburn, of Charles Howard, Earl of Nottingham, Lord high Admiral, at Hampton-court, and of Sir Francis Walsingham, in my possession, all three engraved among the illustrious heads; and the picture of Queen Elizabeth's gigantic porter at Kensington, were painted by Zuccherò; here too he drew his own portrait, and copied the works of Holbein at the Steelyard as I have mentioned. A chapel at Roehampton belonging to Mr. Bagnols was said to be painted by him. What other works he painted here I do not find;* probably not many; his stay was not long; historic subjects were not in fashion, and he was offended at our religion. He returned to Italy, and finished the dome at Florence begun by Vasari. The Pope's anger too being vanished, he was readmitted to his old employment at Rome, where he built a house for himself on the Monte di Trinità, adorned with four portals, and painted on the outside in fresco by his own hand. On the accession of Sixtus V. Zuccherò was invited to Spain by Philip II. to paint the Escorial, but his frescos not pleasing, he returned to Rome, and founded the academy of painting,
for

* Vertue mentions a portrait of a Marquis of Somersset; but there was no such person in that reign. At Wilton is a Nativity by Taddeo and Frederic, and two small portraits of Francis II. and Charles IX. of France, but these were not painted in England.



Se ipse pinx. 1627.

Bannerman, exc.

*MARC: GARRARD.
from a print by Hollar.*

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for which Gregory XIII. had given him a brief, and of which he was elected the first Prince. These expences however drained him so much, that he again quitted Rome, and went to Venice to print some treatises that he had written on painting; and some poems too, for Zuccherò was a poet like others of his profession. From Venice he passed into Savoy, where he was favorably received by the Duke for whom he began to paint a gallery. Returning, he visited Loreto, and died at Ancona in 1616, aged 66, leaving the remains of his fortune to his academy.

M A R C G A R R A R D †

the son of a painter of the same names, was born at Bruges in 1561, and practiced history, landscape, architecture and portrait. He engraved, illuminated, and designed for glass-painters. His etchings for Aesop's fables and view of Bruges were much esteemed. He came to England not long after the year 1580, and remained here 'till his death which did not happen 'till 1635, having been painter to Queen Elizabeth and Anne of Denmark.

His works are very numerous, though not easily known, as he never used any peculiar mark. In general they are neat, the ruffs and habits stiff, and rich with pearls and other jewels. His flesh-colours are thin, and light, tending to a blueish tincture.

His procession of Queen Elizabeth to Hunsdon-house has been engraved and described by Vertue, who thought that part of the picture
of

† His name is written Gerhardus, Guerards, and Garrard. Among the Sidney-papers at Penshurst was a letter from Sir Robert Sidney to his Lady about 1597, desiring her to go to Mr. Garrats, and pay him for the picture of her and the children, so long done and unpaid.

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of Sir Thomas More's family at Burford might have been compleated by this painter.

Garrard drew a procession of the Queen and Knights of the Garter in 1584, from whence Ashmole took his plate for the history of that order. The portraits, though small, have great resemblance, with that uncommon fidelity of representing the air, stature and bulk of the persons exhibited. Vertue made a copy of this roll in water-colours, which I bought at his sale. It is not quite compleat, the original not having been entirely finished.

Garrard painted both Prince Henry and Prince Charles. Some portraits of ladies by him are at Lord Litchfield's at Ditchley. His own picture was engraved by Hollar.

An introduction to the general art of drawing, first set out by Marc Gerard of Bruges, was translated and published in English, quarto, 1674.

HENRY CORNELIUS VROOM†

was born in 1566 at Harlem, where his father was a statuary, of whom and of his father-in-law, a painter of Florence, young Henry learned to draw. His inclination led him first to paint views of towns ; in that pursuit he went to Rotterdam, and soon after on board a Spanish ship to St. Lucar, and thence to Seville, where he lived a short time with a Dutch performer, a painter of monkeys, called by the Spaniards, a Pintemony : From thence to Florence and Rome, where he fixed for two years and was employed by Cardinal de' Medici, and became acquainted with Paul Brill. At Venice he staid a year, and
passing

† See Sandrart 274 and Descamps 254.



Is. Oliver pinx.

HENRY CORNELIUS VROOM.

T. Chambers scul.

passing through Milan, Genoa, Turin and Paris, returned to Harlem, where he employed himself on devout subjects in little, and having stocked himself with a quantity, again set out for Spain, where he proposed to sell them, but was cast away on a small island near the coast of Portugal. He and some of the crew were relieved by monks that lived among the rocks, and conducted to Lisbon, where relating the danger he had escaped, a paltry painter there engaged Vroom to draw the storm he described, in which he succeeded so happily, that it was sold to a Nobleman for a considerable price. The Portuguese painter was charmed, and continued to employ Vroom, who improved so much in sea-pieces, that having got money, and returning home, he applied himself entirely to that style of painting.

At this period, the great Earl of Nottingham, Lord high Admiral of England, whose defeat of the Spanish Armada had established the throne of his mistress, being desirous of preserving the detail of that illustrious event, had bespoken a suit of tapestry describing the particulars of each day's engagement. Francis Spiering, an eminent maker of tapestry, undertook the work, and engaged Vroom to draw the designs. The excellence of the performance, obvious to the public eye, makes encomiums unnecessary.

It is pleasingly remarkable that there are two monuments of this sort, and both finely executed, the tapestry in question and the suit at Blenheim, monuments of two signal victories, acquired by sea and land, under the auspices of two Queens of the same country, and both gained in defence of the liberties of nations, attacked by two of the most powerfull Princes, Philip II. and Louis XIV.

Vroom received an hundred pieces of gold for his labour: The arras itself containing 708 ells Flemish, at 10*l.* 1*s.* per ell, cost 1628*l.* which

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was paid by the crown to the Earl in the 14th of King James---but it was during the Republic that this noble trophy was placed in a temple worthy of it.*

The painter came to England to receive instructions and execute his commission; and contracting a friendship with Isaac Oliver was drawn by him: There is a print from that picture.

He returned to his own country, and painted a large picture, which was much admired by Prince Maurice, of the seventh day's action of the fight above-mentioned. Vroom died rich, in what year is not mentioned.

In the collection of King James II. were two sea-pieces, and in that of Sir Peter Lely, a landscape, both described to be of old Vroom, whence I suppose he had a son who followed his profession, and his style too, as in the former catalogue is mentioned a sea-piece with King Charles coming from Spain, said to be by Vroom, without the adjunct of old. I find no other account of the son, nor of his being in England.

These were the principal performers in oil in this reign: some of less note, and of whom but little is recorded, I shall mention at the end of this chapter; but first I shall treat of the painters in miniature. The name of

P E T R U C C I O U B A L D I N I

occurs in several places.† He appears to have been an illuminator on vellum; some of his works in that kind are or were very lately extant: As,

* See Journals of the Commons, January 1, 1650. The house of Lords was then used for committees of the Commons.

† Vertue says he taught the Italian language.

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As, the psalms of David in folio: at the beginning the coat of arms and supporters of a nobleman, and facing it, King David on his knees. At the end of the book this inscription;

Petrucius Ubaldinus Florentinus Henrico comiti Arundeliae, Maecenati suo, scribebat Londini M.D.LXV.

Another book of vellum, written and illuminated by the same person, containing the sentences of scripture painted in the Lord Keeper's gallery at Gorhambury.* This book was made by order of Sir Nicholas Bacon, and by him presented to the Lady Lumley.

Another, containing various kinds of writing, chiefly in the Italian language, very neatly executed. This was in the Cotton library.

There were besides, in the King's library, (most of them now in the Museum) Scotiae descriptio à Deidonensi quodam facto A.D. 1550. et per Petruccium Ubaldinum transcripta A.D. 1576. in charta. 13. A. viii.

Petruccio Ubaldino, un libro d'effemplari. carta. 14. A. i.

--- --- ---un libro della forma et regola dell' eleggere e coronare gli imperadori. carta 14. A. viii.

--- --- ---comentario del successo dell' armata Spagnuola, &c. 14. A. x.

---dell'

* This gallery and the inscriptions are still extant at the house, now Lord Grimston's near St. Alban's, where there are several curious portraits, a large statue of Henry VIII. in armour, busts of Sir Nicholas Bacon and his Lady, and of Lord Bacon when a boy. This mansion was built by the Keeper, and much improved by Sir Francis Bacon, who added Italian porticos, and loggias, but artfully preserved from being too dissonant from the older parts of the building. It is a sweet retirement, without ostentation, and adapted to his motto, *Mediocria firma*. It was purchased by Sir Harbottle Grimston, and much of the old furniture the purchasers and present possessors have had the good taste to preserve.

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--- --- ---dell' impresa fatta contro il regno d' Inghilterra dal re Catolico. &c. scritta da Petruccio Ubaldino cittadino Fiorentino, in Londra, il di 15 d' Aprile 1589. 14. A. xi.

Le vite et i fatti di sei donne illustri. 14. A. xix.

Another Italian book, presented by Petruccio to the Queen, is in the Bodleian library.

Petruccio seems to have been in favour at court; he is frequently mentioned in the rolls of new-year's gifts, which used to be repositied in the jewel-office, and in which the names of Hilliard, Oliver and Marc Garard do not appear.

In the 21st year of Elizabeth----

To Petruccio ---- *vl.*

He returns, a book of Italian, with pictures to the life, and metamorphosis of Ovid.

Another in 1585, by Petruccio Ubaldini, a pedigree: To him, gilt plate five ounces.

In 1588, To Petruccio in gilt plate five ounces: He returned, a book covered with vellum, of Italian.

In one of these rolls Mr. Sidney (the famous Sir Philip) presents the Queen at new-year's tide with a whip set with jewels, and another time with a castle enriched with diamonds.

NICHOLAS HILLIARD

limner, jeweller and goldsmith to Queen Elizabeth and afterwards to King James, was son of Richard Hilliard of Exeter, high sheriff of that city and county in the year 1560. Nicholas (I suppose a younger son) was born in 1547, and brought up to the business of a jeweller
and



NICHOLAS HILLIARD.

ætatis suæ 30. 1577

from a limning at Penshurst.

T. Chambers sculp.

and goldsmith, to which his inclination soon added that of painting in miniature. The want of an able instructor directed him to study the works of Holbein, as he says in a MS. I shall mention frequently ; “ Holbein’s manner of limning I have ever imitated and hold it for the best.” But though Hilliard copied the neatness of his model, he was far from attaining that nature and force which that great master impressed on his most minute works. Hilliard arrived at no strength of colouring ; his faces are pale, and void of any variety of tints, the features, jewels and ornaments expressed by lines as slender as a hair. The exact dress of the times he curiously delineated ; but he seldom attempted beyond a head, yet his performances were greatly valued ; Dr. Donne in his poem on the storm in which the Earl of Essex was surprized returning from the island voyage, says,

----- a hand or eye

By Hilliard drawn, is worth a history,

By a worse painter made----

and Peacham on limning says, “ comparing ancient and modern painters, brings the comparison to our own time and country ; nor must I be ungratefully unmindful of my own countrymen, who have been and are able to equal the best if occasion served, as old Hilliard, Mr. Isaac Oliver, inferior to none in Christendome for the countenance in small, &c.” * Richard Heydock too of new college Oxon, in his translation of Lomazzo on painting, published in 1598, says, “ Limnings, much used in former times in church-books, as also in drawing by the life in small models ; of late years by some of our countrymen, as *Shoote*, *Betts*, &c. but brought to the rare perfection we now see, by

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* See an account of him in Wood’s *Athenae* vol. 2. p. 296.

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the most ingenious, painfull and skilfull master, Nicholas Hilliard, and his well-profitting scholar, whose farther commendations I refer to the curiositie of his works."

The same author in another place mentioning "Mr. N. Hilliard so much admired by strangers as well as natives, adds, "to speak truth of his ingenious limnings, the perfection of painting (in them is) so extraordinary, that when I devized with myself the best argument to set it forth, I found none better than to persuade him to do it himself to the view of all men by his pen, as he had before unto very many by his learned pencil, which in the end he assented to ; and by me promiseth a treatise of his own practice that way, with all convenient speed." This tract Hilliard actually wrote but never published. Vertue met with a copy of it, which I have among his MSS.*

Hilliard's portrait, done by himself at the age of thirteen, was in the cabinet of the Earl of Oxford. He was still young when he drew the Queen of Scots. Queen Elizabeth sat to him often. Charles I. had three of her portraits by him, one, a side face in the clouds, another, one of his most capital performances, a whole length of her in her robes sitting on the throne. In the same collection were several more of his works, particularly a view of the Spanish Armada; and a curious jewel, containing the portraits of Henry VII. Henry VIII. Edward VI. and Queen Mary; on the top was an enamelled representation of the battle of Bosworth, and on the reverse, the red and white roses. This jewel was purchased by the King of Hilliard's son.

In

* An extract of it is in Brown's *Ars pictoria* p. 95. Lond. 1675. and some of his receipts in Sanderfon's *Graphice*.

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In the essay towards an English school of painters,* it is said that Mr. Fanshaw had the portraits of † Hilliard and his father, finely executed, with inscriptions on gold letters; on the former

Nicolas Hilliardus, aurifaber, sculptor et celebris illuminator serenissimae reginae Elizabethae, anno 1577. aet. suae 30.

On the other,

Ricardus Hilliardus, quondam vicecomes civitatis et comitatus Exoniae, anno 1560, aetatis suae 58, annoque Domini 1577.†

Hilliard continued in vogue during this reign, and great numbers of portraits by his hand, especially of ladies, are extant. He obtained still greater favour from King James, drawing his majesty's and Prince Henry's pictures; and receiving a patent, printed by Rymer to this effect,

Whereas our well-beloved servant Nicholas Hilliard, gentleman, our principal drawer for small portraits, and embosser of our medals in gold, in respect of his extraordinary skill in drawing, graving, and imprinting, &c. we have granted unto him our special licence for twelve years, to invent, make, grave and imprint any pictures of our image or our royal family, &c. and that no one do presume to do, without his licence obtained, &c.

This

* Printed in 1706 at the end of the translation of *De Piles Art of Painting*. See p. 430.

† Vertue says he saw them afterwards in the possession of the last Sidney Earl of Leicester, and that they were then taken out of the old frames, and set in a snuff box. But Mr. Simon Fanshaw is actually in possession of two such heads, which by tradition are the very pictures, and undoubtedly of Hilliard's best manner, though one has no inscription, and the other only the date of the year and the age.

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This grant was of great emolument to him, as about that time he engraved many small plates and sold licences for others, with the heads of the King and royal family, which were then and are still used for counters. Simon Pass and other engravers were employed by him in these works.

Hilliard died January 7. 1619 and was buried in St. Martin's church in the fields, Westminster (as appears by the register) in which parish he had a house. He made his will* in the preceding December, leaving twenty shillings to the poor of the parish; to his sister Anne Avery twenty pounds of thirty† that was due of his pension; the remaining ten pounds to his other sister; some goods to his servant maid; and all the rest of his effects, plate, jewels, rings, &c. to his son Laurence Hilliard, his sole executor. But the greatest obligation we have to Hilliard is his having contributed to form ‡

J S A A C O L I V E R. ||

Hitherto we have been obliged to owe to other countries the best performances exhibited here in painting. But in the branch (miniature) in

* From the register in Doctors Commons.

† He had the same salary as Holbein.

‡ John Betts, whom I have mentioned as painting the portrait of Sir John Godsalve, is said by Vertue to have learned of Hilliard, and is called DESIGNER in Hall's chronicle about the year 1576, where too is mentioned one Tyrrel, a carver in wood.

|| I must not disguise, that, though Oliver was probably born in England, he was in all likelihood of French extraction: In his will he spells his name Oliver, but on his drawings writes it Olivier. Vertue found mention of one "Aubin Olivier
natif



Isaac Oliver pinx.

Isaac Oliver..

J. Miller Sculp

in which Oliver excelled, we may challenge any nation to show a greater master, if perhaps we except a few of the smaller works of Holbein. Don Julio Clovio, the celebrated limner, whose neatness and taste in grotesque were exquisite, cannot be compared with Isaac Oliver, because Clovio never painted portraits, and the latter little else. Petitot, whose enamels have exceeding merit, perhaps owed a little of the beauty of his works to the happy nature of the composition: We ourselves have nobody to put in competition with Oliver, except it be our own Cooper, who, though living in an age of freer pencil and under the auspices of Vandyke, scarce compensated by the boldness of his expression, for the truth of nature and delicate fidelity of the older master. Oliver's son, Peter, alone approached to the perfection of his father.

Of the family of Isaac Oliver I find no certain account; nor is it of any importance; he was a genius; and they transmit more honour by blood than they can receive. After studying under Hilliard, he had some instructions from Zuccherò; Vertue even thought, from variety of his drawings after the great masters, especially Parmegiano, that he had been in Italy. For whatever else relates to him, let his works speak.

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Dr.

natif de Boisy, inventeur des engins des monoyes a moulins;" and in Palmer's history of printing, p. 274, are accounts of Peter Olivier printer at Caen in Normandy 1515, and of Jean Olivier printer in the same city 1521. But Hondius, Sandrart, and all the writers who mention him, call him an Englishman, and it is an additional confirmation of his English birth, that he wrote in that language a treatise on limning, partly printed in Sanderson's Graphice; in his pocket-book was a mixture of French and English.

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Dr. Meade possessed some of the most capital ; as Oliver's own portrait, extremely small ; the head of the Queen of Scots,* an admirable piece, though very doubtfull whether of her ; Queen Elizabeth, profile ; Henry Prince of Wales,† Ben Johnson ;‡ and the whole length of Sir Philip Sidney, sitting under a tree. All these were purchased by the late Prince of Wales. I have another portrait of Oliver himself, larger than that of Dr. Meade's, and without a hat, bought at Mr. Barret's sale. This picture alone would justify all I have said of him. The art of the master and the imitation of nature are so great in it, that the largest magnifying glass only calls out new beauties.||

At the Lord Montacute's at Coudray is another invaluable work of Isaac. It represents three brothers of that Lord's family, whole lengths, in black : their ages twenty-one, twenty-four, and eighteen, with the painter's mark . These young gentlemen resembled each other remarkably, a peculiarity observable in the picture, the motto on which is, *Figurae conformis affectus*, 1598. ¶ another person is coming into the room, aged twenty-one. The picture is ten inches by seven.

His painting of James I. served Rubens and Vandyke, when they had occasion to draw that Prince after his decease.

In an office-book of the Lord Harrington treasurer of the chambers, in the possession of the late Dr. Rawlinson, was an entry of payment to Isaac

* Zink made an exceedingly fine copy of this in enamel, purchased by his Royal Highness the Duke of Cumberland.

† There are one or two others of this Prince by the same hand.

‡ It is engraved among the illustrious heads, but is very unlike the old pictures and prints of that poet.

|| Col. Sothby has another larger, and containing only the head, but bold, and admirably painted.

¶ Vertue met with a print, from whence he supposed Oliver borrowed his design. It was inscribed, *Colignaei Fratres, Odetus, Gaspar, Franciscus.*

Jsaac Oliver picture-drawer, by a warrant dated at Lincoln April 4, 1617, for four severall pictures drawn for the Prince's Highness as appeareth by a bill thereunto annexed, 40*l*.

In King Charles's catalogue are accounts of severall of his works : King James II. had still more ; the Earl of Arundel many. He drew a whole length of Robert Earl of Essex in white, and heads of him severall times, and of many others of the nobility ; but his works are much scarcer than those of his master Hilliard.

The Duke of Devonshire has the portrait of Edward VI. when an infant, the drapery highly ornamented and finished, a copy by Oliver from Holbein.

Colonel Sothby has a fine Magdalen by him, and the Ducheſs of Portland a head of Chriſt, that was Dr. Meade's.

Of his drawings severall are extant, particularly a capital one in Queen Caroline's cloſet at Kenſington ; the ſubject, the placing of Chriſt in the ſepulchre, conſiſting of twenty-fix figures. This piece which Jſaac had not compleated, was finiſhed by his ſon, and is dated 1616. Another, a large drawing, the murder of the Innocents, on blue paper heightened, after Raphael. Vertue ſaw a print of the hiſtory of St. Laurence, touched and heightened by Oliver with great ſkill.

He did not always confine himſelf to water-colours. There are inſtances of his working in oil. In this manner he painted his own, his wife's, and the portraits of his children ; a head of St. John Baptiſt on board ; and the holy family.* Vertue commends theſe much : as I ne-

ver

* Four heads on board in oil, by Oliver, are at Lord Guilford's at Wroxton. Theſe Vertue owns have a little of the ſtiffneſs of miniature, though at the ſame time very neat. Lord Oxford had the famous ſeaman T. Cavendiſh and Sir Philip Sidney, by Oliver, in oil : the laſt is now Lord Cheſterfield's : the former is at Welbeck.

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ver saw them, I can give no other account of his success in this way, than that the works I have seen in oil by him are but indifferent.

Isaac Oliver died at his house in the black-friars London, in 1617, aged sixty-one or sixty-two. He was buried in St. Anne's church in that parish, where his son erected a monument to his memory, with his bust in marble.* By his will (in the Prerogative-office) proved in October, and executed in the preceding June, he bequeathed to his wife the third of his effects, and the lease of his house in black-friars; excepting only to his eldest son Peter, all his drawings, limnings, historical or otherwise, finished or unfinished, of his own handy-works, or in case of Peter's death, to any of his other sons that should follow his profession. All the other two parts of his effects, to be sold and equally divided between his sons and a daughter. His other paintings or collections to be sold, allowing his son Peter to purchase whatever he pleased thereof at five shillings per pound less than the true or genuine value of them. His wife he left sole executrix; his son Peter and two other gentlemen trustees.

Hondius, in his collection of artists of that age, has given the portrait of Oliver, with these lines, which are poor enough,

Ad vivum laetos qui pingis imagine vultus,
Olivere, oculos mirifice hi capunt.
Corpora quae formas justo haec expressa colore,
Multum est, cum rebus convenit ipse color.

Vertue found another in a MS. treatise on limning, the author unknown, but the epitaph which follows, was inscribed, "On my dear cousin
cousin

* The monument and bust were destroyed in the great fire in 1666, but a model of the latter is probably extant, Vertue having seen it.

cousin, Mr. Jsaac Oliver.”

Qui vultus hominum, vagasque formas
Brevi describere doctus in tabellâ,
Qui mundum minimum typo minore
Solers cudere mortuasque chartas
Felici vegetare novit arte,
Isaacus jacet hic Olivarius,
Cujus vivificâ manu paratum est,
Ut nihil propè debeant Britanni
Urbino, Titianoque, Angeloque.

Besides these principal, there were several other artists in this reign, of whom there are only slight memorials. I shall throw them together as I find them, without observing any particular method.*

At the Duke of Bedford's at Woburn is a portrait of Elizabeth Bruges, daughter of the Lord Chandois, with this inscription, Hiero-

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nymus

* Vertue had seen on a large skin of vellum a plan of the town and boundaries of Dunwich in Suffolk, with its churches, adjacent villages, &c. and several remarks, made by Radulphus Aggas in march 1589. Whether this person was a professed painter does not appear; but from him was probably descended Robert Aggas, commonly called Augus, “who, says Graham in his English school, p. 398, was a good landscape-painter both in oil and in distemper, and was skillfull in architecture, in which kind he painted many scenes for the playhouse in Covent-garden.” Few of his works are extant; the best is a landscape presented by him to the company of painter-stainers, and still preserved in their hall, with other works of professors, whose dates I cannot assign. Robert Aggas died in London in 1679, aged about sixty----but I know not what the author I quote means by a playhouse in Covent-garden before the year 1679----I suppose it should be the theatre in Dorset-gardens.

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nymus Custodio, Antwerpiensis fecit 1589. The colouring is flat and chalky.

On the picture of the murder of the Lord Darnley at Kenfington is the name of the painter, but so indistinct, that Vertue who engraved it, could not be sure whether it was Levinus *Vogelarius* or Venetianus. As it is as little certain whether the picture was painted in England, Scotland, or abroad, no great stress can be laid on this painter, as one of Queen Elizabeth's artists. Vertue thought he might be the same person with Levino, nephew of Pordenone, of whose hand King Charles had a picture.

At the same time resided here one Le Moyne, called *Le Morgues, who is mentioned by Hackluyt in his translation of Laudonniere's voyage to Florida, vol. iii. p. 300. "Divers things of chiefest importance at Florida drawn in colours at the charge of Sir Walter Raleigh by that skillfull painter James Morgues, some time living in the black-fryars London, he whom monsieur Chatillon, then Admiral of France, sent thither with Laudonniere for that purpose."

We have seen in the life of Hilliard that Shoote and Bettes are mentioned as painters in miniature. The former I suppose was John Shute, who styles himself paynter and architecte in a book written and published by him in folio in 1563, called, The first and chief groundes of architecture, used in all the auncient and famous monymments, with a farther and more ample discourse upon the same, than hitherto hath been set out by any other. The cuts and figures in the book are in a better style than ordinary, the author, as he tells the Queen in the dedication, having been sent into Italy in 1550 by the Duke of Northumberland,

* Indorum Floridam provinciam habitantium Icones primum ibidem ad vivum expressae a Jacopo Le Moyne cui nomen De Morgues 1591.

berland, (in whose service he had been) and who maintained him there in his studies under the best architects. This person published another work, intituled, Two notable commentaries, the one of the original of the Turks, &c. the other of the warres of the Turke against George Scanderbeg, &c. translated out of Italian into English. Printed by Rowland Hall 1562.* Of Bettes, there were two of the name, Thomas and John, who, with several other painters of that time, are mentioned by Meres in his second part of Wit's Commonwealth, published in 1598 at London. "As learned Greece had these excellent artists renowned for their learning, so England has these, Hilliard, Isaac Oliver and John de Cretz, very famous for their painting. So as Greece had moreover their painters, so in England we have also these, William and Francis Segar brethren, Thomas and John Bettes, Lockie, Lyne, Peake, Peter Cole, Arnolde, Marcus (Garrard) Jacques de Bruy, Cornelius, Peter Golchi, Hieronimo (de Bye) and Peter Vandewelde. As Lyfippus, Praxiteles and Pyrgoteles, were excellent engravers, so have we these engravers, Rogers, Christopher Switzer and Cure." I quote this passage to prove to those who learn one or two names by rote, that every old picture they see is not by Holbein, nor every miniature by Hilliard or Oliver. By Nicholas Lockie, mentioned in this quotation, there are several portraits; Dr. Rawlinson had one of Dr. John King Bishop of London, from which Simon Pass engraved a plate. Stowe mentions one master Stickles, *an excellent architect* of that time, who in 1596, built for a trial a pinnace that might be taken to pieces. Chron. p. 769.

In the list of new-year's gifts to Queen Elizabeth, Bartholomew Campaine presents one piece of cloth of silver stained with the half figure

* Ames's History of Printing p. 287.

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figure of Henry VIII. This might be the same person with one Campion, an engraver or chaser of plate, whose name is preserved in an old inventory of the goods, chattels, jewels, &c. of the Earl of Suffex, taken at his death in 1583. There appear the names of the following artists; amongst the gilt and silver plate, one great pair of gilt vases richly wrought by Derick; others made by Campion. Pots engraven and made by Martin, many other vessels by Derick, and others by Metcalfe.

The contract for the tomb of this great Peer, Thomas Radcliffe Earl of Suffex, Lord Chamberlain to the Queen and a signal antagonist of Leicester, is still extant.* He bequeathed 1500*l.* to be expended on it; and his executors, Sir Christopher Wray, Lord Chief Justice of her majesty's bench, Sir Gilbert Gerard, Master of the Rolls, Sir Thomas Mildmay and others, agreed with Richard Stevens for the making and setting it up in Boreham church in Suffolk, where it still remains. The whole charge paid to Stephens for his part of the work was 292*l.*---12*s.*---8*d.* In a list of debts to be paid after the Earl's death by his executors, one was to Horatio Palavicini; probably for a set of hangings mentioned in the inventory; and 6*l.*---16*s.*---0*d.* to Randolph the painter.

Richard Stephens above-mentioned was a Dutchman, and no common artist. He was statuary, painter and medallist. The figures on Lord Suffex's tomb were his work, and in a good style. In the family
of

* This contract and inventory Vertue saw among the MSS. of Peter Leneve Norroy, a great antiquarian. I do not doubt but great discoveries might be made of our old artists, particularly architects, from papers and evidences in ancient families.

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of Lumley are some portraits painted by him,* and among other accounts some of his receipts, as there are too in the possession of the Duke of Devonshire. But his best performances seem to have been his medals, which are bold and in good taste. Mr. Bryan Fairfax had one with a lady's head in the dress of the times, and this legend,

Anna Poincs, uxor Thomae Heneage; under the bust, 1562. Ste. H. F. that is, Stephens, Hollandus, fecit.

Dr. Meade had two more, one of William Parr Marquis of Northampton; the other of Robert Dudley Earl of Leicester, engraved in Evelyn's discourse on English medals. That author says, that when Leicester quitted Holland, he caused several medals to be engraved, which he gave to his friends there. The medal in question is remarkable for the impertinence of the reverse; sheep grazing, and a dog turning from them; under his feet, *Invitus desero*-----round, *Non gregem sed ingratos*. Vertue mentions others by the same workman; of the Earl of Pembroke and Sir Thomas Bodley.

Robert Adams, surveyor of the Queen's buildings, seems to have been a man of abilities. I cannot specify his works in architecture; but there are two plans extant that he published; one is a large print of Middleburgh dated 1588; the other, of the same date, is a small parchment roll, drawn with the pen and intitled *Thamesis Descriptio*; shewing by lines cross the river how far and from whence canon-balls may obstruct the passage of any ship upon an invasion, from Tilbury to London, with proper distances marked for placing the guns.

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Adams

* Particularly John Lord Lumley 1590. When Jervase saw this picture (on which the name of Stephens appears) it was so well coloured, and so like the manner of Holbein, that he concluded many pictures ascribed to that master are the works of Stephens.

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Adams was buried in an isle on the north side of the church of Greenwich with this inscription ; Egregio viro, Roberto Adams, operum regionum supervisori, architecturae peritissimo. ob. 1595. Simon Basil, operationum regiarum contrarotulator hoc posuit monumentum 1601.

Valerio Vincentino was a celebrated engraver of precious stones ; Felibien says,* if his designs were equal to his execution, he might be compared with the ancients. He engraved caskets and vases of rock chrystal for Pope Clement VII. and performed an infinite number of other works. He certainly was in England in this reign, and carved many portraits in cameo. Dr. Meade had a fine bust of Queen Elizabeth on onyx,† alto relievo in profile, and very large, by the hand of this master. I have a jewel by him, containing the head of Lord Treasurer Burleigh, affixed to the back of an antique intaglia of Caracalla, and appendant to it, a smaller head of the Queen, both in cameo on onyx.

Among the Harleian MSS. is a list of jewels belonging to Queen Elizabeth ; Item, a flower of gold garnished with sparkes of diamonds, rubyes and ophals, with an agath of her majestie's visnomy, and a perle pendante with devises painted on it given by eight maskers in the Christmas week anno regni 24. The agate was perhaps the work of Vincentino.

It is certain though the Queen's oeconomy or want of taste restrained her from affording great encouragement to genius, that the riches and flourishing situation of the country offered sufficient invitations to the
arts.

* Vol. ii. p. 121.

† Lord Charlemont bought it at Dr. Meade's sale.



Sculpsit pinxit.

S^R NATHANIEL BACON.

T. Chambers sculp.

From an Original at the Lord Viscount Grimston's, at Gorchambury.

arts. Archbishop Parker retained in his service at Lambeth a printer, a painter and more than one engraver. Of the latter, the principal were Bergh or Hogen Berg, and Lyne above-mentioned, who was probably his painter too. Prefixed to the Archbishop's life, printed at Lambeth, is a cut of his Grace, inscribed, R. Berg f. Above twenty books were published by the Archbishop from his own printing-house: two only have this head. At Ruckolt in the parish of Low-layton in Effex (the mansion of the Hicks's) was a large genealogy of the Kings of England from the conquest to Queen Elizabeth, with all the line of France and England under these two titles, Linea Valefiorum et Linea Angliae; at bottom the workman's name, Remigius Hogenbergius, servus D. Matt. Archiep. Cant. sculpsit 1574.*

There was another such genealogic chart, intituled, Regnum Britanniae tandem plenè in Heptarchiam redactum a Saxonibus, expulsis Britannis, &c. Ao. 686. executed in wood very plain and well: the name, Richardus Lyne, servus D. Matth. Archiep. Cant. sculpsit 1574.

One Lyly too is mentioned as curious in copying the hands of ancient deeds, who was employed by the same patron.

D. John Twisden, a divine of that age, was himself a performer in painting. He died at the age of eighty-five in 1688. Vertue was shewed a small portrait of him neatly done by himself in oil on copper about forty years before his death.

But there was one gentleman in this reign, who really attained the perfection of a master, Sir Nathaniel Bacon † Knight of the Bath, a younger

* Ames's *Typograph. antiqu.* p. 540.

† He married the daughter of the famous Sir Thomas Gresham, by whom he was ancestor of the present Lord Townshend. See Collins's *English Baronets*, vol. i. p. 4.

younger son of the Keeper, and half brother of the great Sir Francis. He travelled into Italy and studied painting there; but his manner and colouring approaches nearer to the style of the Flemish school. Peacham on limning p. 126, says; "But none in my opinion deserveth more respect and admiration for his skill and practice in painting than master Nathaniel Bacon of Broome in Suffolk (younger son to the most honorable and bountifull-minded Sir Nicholas Bacon) not inferior in my judgment to our skillfullest masters." At Culford where he lived, are preserved some of his works, and at Gorhambury his father's seat, is a large picture in oil by him, of a cook maid with dead fowls, admirably painted, with great nature, neatness and lustre of colouring. In the same house is a whole length of him by himself †; drawing on a paper; his sword and pallet hung up; and a half length of his mother by him. At Redgrave-hall in Suffolk were two more pieces by the same hand, which afterwards passed into the possession of Mr. Rowland Holt, the one, Ceres with fruit and flowers; the other, Hercules and the Hydra.

Of the engravers in the reign of Queen Elizabeth, who were many and of merit, I shall say nothing here; Vertue having collected an ample and seperate account of them, which perhaps will be published distinctly hereafter. I shall only mention now that that age resembled the present in it's passion for portraits of remarkable persons. Stowe in his annals speaking of the Duke d'Alencon, who came over to marry the Queen, says, "by this time his picture, state and titles were advanced in every stationer's shop and many other public places." †

The

* His monument and bust are in the church at Culford, with his pallet and pencils.

† In the Cecil papers is a letter to the Lord Mayor of London dated July 21, 1561, telling him "The Queen's majesty understandeth that certain bookbinders and

The same author mentioning Sir Francis Drake's return, says, "there were books, pictures and ballads published of him." In another point too there was a parity; auctions were grown into vogue, and consequently, abuse; the first orders for regulating them by the Lord Mayor were issued in that reign.

At the same period was introduced the custom of publishing representations of magnificent funerals. There is a long roll exhibiting the procession at the obsequies of Sir Philip Sidney. It was (as is said at the bottom of it) contrived and invented by Thomas Lant, gentleman, servant to the said honorable Knight, and graven in copper by Derick Theodor de Brie in the city of London 1587. It contains about thirty-four plates. Prefixed is a small oval head of Mr. Lant aet. 32. The same person wrote a treatise of Heraldry.

John Holland of Wortwell Esq; living in 1586, is commended as an ingenious painter in a book called "The excellent art of painting," p. 20. But it is to the same hand, to which this work owes many of its improvements, that I am indebted for the discovery of a very valuable artist in the reign of Queen Elizabeth.

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T t

The

and stationers utter certain papers wherein be printed the face of her majesty and the King of Sweden; and although her highness is not discontented that either her own face or the said King's should be painted or portraited; yet to be joined with the said King or with any other Prince that is known to have made any request in marriage to her majesty, is not to be allowed; And therefore your Lordship should send for the warden of the stationers or other wardens that have such papers to sell, and cause such papers to be taken from them and packed up together in such sort as none of them be permitted to be seen in any place." The effect of this order appears from a passage in Evelyn's art of chalcography; "Had Queen Elizabeth been thus circumspect, there had not been so many vile copies multiplied from an ill painting; as being called in and brought to Essex-house, did for several years furnish the pastry-men with peels for the use of their ovens." p. 25.

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The eastern side of the college of Caius and Gonville at Cambridge; in which are the Portae Virtutis et Sapientiae, was built in the years 1566 and 1567. These are joined by two long walls to the Porta Humilitatis, and in these are two little Doric frontispieces, all, in appearance, of the same date, and showing the Roman architecture reviving, with little columns and pilasters, well enough proportioned in themselves and neatly executed, though in no proportion to the building they were intended to adorn. In the entries of the college under the year 1575 are these words, “Porta, quae honoris dicitur et ad scholas publicas aperit, a lapide quadrato duroque extruebatur, ad eam scilicet formam et effigiem, quam Doctor Caius, dum viveret, architecto praescripserat, elaborata.” This gate cost 12*l*---9*s*---5*d*. Dr. Caius died July 29, 1573. In the same year are these words, “Positum est Joh. Caio ex alabastro monumentum summi decoris et artificii eodem in facelli loco, quo corpus ejus antea sepeliebatur: cui praeter insculpta illius insignia, et annotatum aetatis obitusque diem et annum (uti vivus executoribus ipse praeceperat) duas tantummodo sententias has inscripsimus, *Vivit post funera Virtus---Fui Caius.*” This monument (made to stand upon the ground, but now raised much above the eye on a heavy base projecting from the wall) is a sarcophagus with ribbed work and mouldings, somewhat antique, placed on a basement supporting pretty large Corinthian columns of alabaster, which uphold an entablature, and form a sort of canopy over it. The capitals are gilt and painted with ugly scrolls and compartments, in the taste of that reign. The charge of the founder’s tomb was as follows;

For alabaster and carriage	-----	10--10--0
To Theodore and others for carving		33--16--5
To labourers	---- ---- --- ----	0--18--1
Charges extraordinary	----- --- ----	2-- 0--2

Then

Then in the year 1576 are these words, “ In atrio doctorio Caii columna erecta est, eique lapis miro artificio elaboratus, atque in se 60 horologia complexus imponitur, quem THEODORUS HAVEUS Clevienfis, artifex egregius, et insignis architecturae professor, fecit, et insignibus eorum generosorum, qui tum in collegio morabantur, depinxit; et velut monumentum suae erga collegium benevolentiae eidem dedicavit. Hujus in summitate lapidis constituitur ventilabrum ad formam Pegasi formatum.” That column is now destroyed with all its sundials, but when Loggan did his views of the colleges, the pillar (though not the dials) was yet standing.

In the college is a good portrait on board of Dr. Keys (not in profile) undoubtedly original, and dated 1563, aetatis suae 53, with Latin verses and mottoes; and in the same room hangs an old picture (bad at first and now almost effaced by cleaning) of a man in a slashed doublet, dark curled hair and beard, looking like a foreigner, and holding a pair of compasses, and by his side a Polyedron, composed of twelve pentagons. This is undoubtedly Theodore Haveus himself, who, from all these circumstances, seems to have been an architect, sculptor, and painter, and having worked many years for Dr. Caius and the college, in gratitude left behind him his own picture.

In the gallery of Emanuel college, among other old pictures, is one with the following inscription, recording an architect of the same age with the preceding; “ Effigies Rodulphi Simons, architecti suâ aetate peritissimi, qui (praeter plurima aedificia ab eo praeclarè facta) duo collegia, Emanuelis hoc, Sidneii illud, extruxit integrè: magnam etiam partem Trinitatis reconcinnavit amplissimè.” head and hands, with a great pair of compasses.

In

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In a book belonging to the jewel-office, in the possession of the Earl of Oxford, Vertue found mention “ of a fair bason and lair (Ewer) guilt, the bason having in the bushel (body) a boy bestriding an eagle, and the ewer of the worke of Grotefain, with gooses heads antique upon the handle and spoute, weighing together xx ounces.” In the same book was this memorandum, “ remaining in the hands of Robert Brandon and Affabel Partrage, the Queen’s goldsmiths, four thousand ounces of guilt plate, at five shillings and four pence the ounce, in the second year of the Queen.”

I shall conclude this reign and volume with what, though executed in the time of her successor, properly relates to that of Elizabeth. In the Earl of Oxford’s collection was an office-book in which was contained an account of the charge of her majesty’s monument.

Paid to Maximilian Powtran	---	170 $\text{\textit{l}}$.
Patrick Blacksmith	---- ---	95 $\text{\textit{l}}$.
John de Critz,* the painter,	---	100 $\text{\textit{l}}$.
Besides the stone, the whole cost	--- ---	965 $\text{\textit{l}}$.

* This is the painter mentioned above by Meres, and who, I suppose, gave the design of the tomb. One De Critz is often mentioned among the purchasers of King Charles’s pictures during the civil war, as will appear in the second volume.

END OF VOLUME THE FIRST.

A P P E N D I X.

THIS INDENTURE* made the day of in
the fourth yere of our Sovrain Lord Kyng Herry the 8th
betwyne Mr. Robert Hacomblein Provost of the Kynges
college royal at Cambrydge and the scolers of the same with the ad-
vise and agrement of Mr. Thomas Larke surveyor of the Kynges
works there on the oon partye, and John Wastell master mason of the
seid works, and Herry Severick oon of the wardens of the same on
the other partye, witneseth that hit is covenanted bargayned and
agreed betwyne the parties aforesaid, That the seid John Wastell and
Herry Severick shall make and sett up, or cawse to be made and sett
up at ther costs and charges, a good, fuer, and sufficient vawte for the
grete churche there, to be workmanly wrought, made, and sett up
after the best handlyng and forme of good workmanship, according to
a plat thereof made and signed with the hands of the Lords executors
to the Kyng of most famous memorye Herry the 7th, whose soule
God pardon. And the seid John Wastell and Herry Severick shall
provide and fynde at ther cost and charges, as moche good sufficyent
able ston of Weldon quarryes, as shall suffice for the performing of
all the said vawte, together with lyme, sound scaffolding, cinctores,
moles, ordinaunces, and evry other thyng concerning the same vawt-
yng, as well workmen and laborers, as all manner of stuff and ordi-
nances that shall be required or necessary for the performance of the
same; except the seid Mr. Provost and scolers with the assent of the

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seid

* See page 99.

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feid surveyors granten to the feid John Wastell and Herry Severick for the great cost and charge that they shall be at in remevyng the great scaffold there, to have therefore in recompence at the end and performyng of the feid vawte the timber of two severeyes of the feid grete scaffold by them remeved to ther own use and profight ; And on that the feid John Wastell and Herry Severick shall have duryng the tyme of the feid vawtyng, certeyne stufes and necessaryes there, as gynnes, whels, cables, hobynatts sawes and such other as shall be delyvered unto them by indenture ; And they to delyver the same agayne unto the college there at the end of the feid worke. The feid John Wastell and Herry Severick granten also and bynde themselves by these covenantes, that they shall performe and clerely fynysh all the feid vawte within the time and space of three yeres next ensuyng after the tyme of their begynnyng upon the same ; And for the good and fuer performyng of all the premysse as is afore specyfyed, The feid Provost and scolers covenant and graunte to pay unto the feid John Wastell and and Herry Severick 1200*l.* that is to sey, for every severey in the feid church 100*l.* to be payd in forme followyng, from tyme to tyme as moche money as shall suffice to pay the masons and others ratelly after the numbre of workmen ; And also for ston in suche tymes and in suche forme as the feid John Wastell and Herry Severick shall make their bargaynes for ston, so that they be evyn paid with 100*l.* at the end of the performyng every severey ; and if there remayne ony parte of the feid 100*l.* at the fynishing of the feid severey, then the feid Mr. Provost and scolers to pay unto them the surplusage of the feid 100*l.* for that severey, and so from tyme to tyme unto all the feid 12 severes be fully and perfyttly made and performed.

THIS

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THIS INDENTURE made the fourth day of August in the fifth yere of the reign of our Soverayn Lord Kyng Herry the 8th, betwene Mr. Robert Hacombleyn Provost of the Kynges college royal in Cambrydge and the scolers of the same with the advice and agrement of Mr. Thomas Larke surveyor of the Kynges works there on the oon partye, and John Wastell master mason of the seid works on the other partye, witneffeth, That it is covenanted, bargayned, and agreed betwene the parties aforeseid, that the seid John Wastell shall make and sett up or cawse to be made and sett upp at his propre costs and charges the vawting of two porches of the newe church of the Kynges college aforeseid with Yorkshere ston, And also the vawtes of seven chapels in the body of the same church with Weldon ston accordynge to a plat made as well for the same seven chapels as for the seid two porches ; and nine other chapels behynd the quyre of the seid church with like Weldon ston to be made of a more course worke, as appereth by a platte for the same made ; And on that the seid John Wastell shall make and sett up or cawse to be made and sett up at his cost and charge the batelments of all the seid porches and chapels with Weldon ston accordynge to another platte made for the same remayning with all the other plattes afore reherfed in the keypyng of the seid surveyor signed with the hands of the Lords the Kynges executors ; All the seid vawtes and batelments to be well and workmanly wrought, made and sett up after the best handlynge and forme of good workmanshype, and according to the platts afore specified ; The foreseid John Wastell to provide and fynde at his cost
and

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and charge not only as moche good sufficient and hable ston of Ham-pole quarryes in Yorkshere as shall suffice for the performance of the seid two porches, but also as moche good sufficient and hable ston of Weldon quarryes as shall suffice for the performyng of all the seid chapels and batelments, together with lyme, sand, scaffoldyng, mooles, ordinaunces, and every other thyng concernyng the fynysing and performyng of all the seid vawtes and batelments, as well workmen and laborers, as all manner of stuff and ordinaunce as shall be requyred or necessary for performance of the same; provided alwey that the seid John Wastell shall kepe continually 40 fre-masons workyng upon the same. The seid John Wastell graunteth also and byndeth hymself by these presents to performe and clerely fynyshe all the seid vawtes and batelments on this side the ffeeste of the Nativitie of Seynt John Baptiste next ensuyng after the date hereof; And for the good and fuer performyng of all these premysse, as is afore specyfyed the seid Provost and scolers granten to pay unto the seid John Wastell for ston and workmanship of every of the seid porches with al other charge as is afore reherfed 25*l*.

And for evry of the seid seven chapels in the body of the church after the platt of the seid porches 20*l*.

And for vawtyng of evry of the other nine chapels behind the quyre to be made of more course work 12*l*.

And for ston and workmanship of the batelments of all the seid chapels and porches devided into twenty severeyes evry severey at 100*l*.

And for all and singler covenants afore reherfed of the partye of the seid John Wastell wele and truly to be performed and kept, he byndeth himself, his heirs and executors in 400*l*. of good and lawfull money

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money of England to be paid unto the seid Mr. Provost, scolers and surveyor at the ffeeste of the Purification of our blessed Lady next comyng after the date of these presentes; And in lyke wise for all and singler covenantes afore reherfed of the party of the seid Mr. Provost, scolers and surveyor wele and truly to be performed and kept, they bynde themselves, their successors and executors in 400*l.* of good and lawfull money of England to be paid unto the seid John Wastell at the seid ffeeste of the Purification of our blessed Lady, In witnesse whereof the parties aforeseid to these present indentures interchangeably have sett their seales, the day and yere above wryten.

THIS INDENTURE made the fourth day of January in the fourth yere of the reign of our Soverayn Lord Kyng Herry the 8th, betwene Mr. Robert Hacombleyn Provost of the Kynge's college royal in Cambrydge and the scolers of the same with the advice and agrement of Mr. Thomas Larke surveyor of the Kynge's works there on the oon partye, and John Wastell master mason of the seid works on the other partye, witnesseth, That it is covenanted, bargayned, and agreed betwene the partyes aforeseid, that the seid John Wastell shall make and sett up or cawse to be made and sett up at his propre costs and charges the fynyalls of the buttrasses of the grete church there, which be 21 in numbre; the seid fynyalls to be well and workmanly wrought made and sett up after the best handling and forme of good workmanship, according to the platts conceived and made for the same, and according to the fynyall of oon buttrasse which is wrought and sett up, except that all these new fynyalls shall be made sum what larger in certayne places, according to the

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mooles for the same conceyved and made; Also it is covenanted, bargayned and agreed between the parties aforeseid that the seid John Wastell shall make and sett up or cawse to be made and sett up at his propre cost and charges the fynyshyng and performyng of oon towre at oon of the corners of the seid church, as shall be assigned unto him by the surveyor of the seid works; all the seid fynyshyng and performyng of the seid towre with fynyalls, ryfaat gabblets, batelments, orbys, or crosse quarters, and every other thyng belongyng to the same to be well and workmanly wrought made and sett up after the best handelyng and forme of goode workmanship, accordyng to a plat thereof made remayning in the keepyng of the seid surveyor. The seid John Wastell to provide and fynde at his cost and charge as moche good sufficyent and able ston of Weldon quarryes, as shall suffice for the performyng of the fynyalls of all the seid buttraffes, and also for the performyng and fynyshyng of oon of the towres, as is afore specified, together with lyme, sand, scaffolding, mooles, ordinances and evry other thyng concernyng the fynyshyng and performyng of all the buttraffes and towre aforeseid, as well workmen and laborers, as all manner of stuff and ordenances as shall be required or necessary for performance of the same, except the seid Mr. Provost, scolers and surveyor granten to lend to the seid John Wastell sum parte of old scaffolding tymbre, and the use of certayne stuff and necessaryes there, as gynnes, whels, cables, hobynatts, sawes, and such other as shall be delivered to him by indenture; and the seid John Wastell to delyvre the same agayne unto the seid surveyor as sone as the seid buttraffes and towre shall be performed. The seid John Wastell graunteth also and byndeth himself by these covenants to perform and clerely fynysh all the seid buttraffes and towre on this side the feest of the Annunciation
of

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of our Blessed Lady next ensuyng after the date hereof ; And for the good and sure performyng of all these premysses, as is afore specified, the seid Provost and scolers covenauten and granted to paye unto the seid John Wastell for the performyng of evry buttrasse 6*l*.---13*s*.---4*d*. which amownteth for all the seid buttrasses 140*l*. and for performyng of the seid towre 100*l*. to be paid in forme followyng ; That is to sey, from tyme to tyme as moche money as shall suffice to pay the masons and other laborers ratly after the numbre of workmen ; And also for ston at suche times and in suche form as the seid John Wastell shall make his provisyon or receyte of the same ston, from tyme to tyme as the case shall requyre ; provided alway that the seid John Wastell shall kepe continually sixty fre-masons working upon the same works, as sone as shall be possible for him to call them in by vertue of suche commissyon as the seid surveyor shall delyvre unto the seid John Wastell for the same entent ; and in case ony mason or other laborer shall be found unprofytable or of ony suche ylle demeanor whereby the worke should be hyndred or the company mysfordred, not doing their duties accordyngly as they ought to doo, than the seid surveyor to endeavor hymself to performe them by such wayes as hath byn there used before this time ; And also the forenamed Mr. Provost, scolers and surveyor shall fynde as moche iron worke for the fynyalls of the seid buttrasses as shall amounte to five shillings for every buttrasse ; that is in all 4*l*.---5*s*. And whatsoever iron werke shall be occupied and spent about the seid werkes and for suertie of the same above the seid five shillings for a buttrasse, the seid John Wastell to bere hytt at his own cost and charge ; And for all and singuler covenauts afore reherfed of the partie of the seid John Wastell wele and truly to be performed and kepte, he byndeth hymself, his heirs and executors in 300*l*. of
good

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good and lawfulle money of England to be paid unto the feid Mr. Provost, scolers and surveyor at the feste of Ester next comyng after the date of thes presentes ; And in lyke wise for all and singuler covenantes afore reherfed of the partie of the feid Provost, scolers and surveyor well and truly to be performed and kepte, they bynde them their successor and executors in 300*l.* of good and lawfulle money of Englande to be paid unto the feid John Wastell at the feid ffeite of Ester, in witnesse whereof the parties aforeseid to this present indenture interchangeably have sett their seales the day and yere above wryten.

THIS INDENTURE made the thirde day of the moneth of May in the yere of the reigne of Henry the 8th by the Grace of God Kyng of England and Ffraunce, Defendor of the Ffeyth and Lorde of Ireland the eightene, betwene the Right Worshepfulle masters Robert Hacombleyn Doctor of Divinitie and Provost of the Kynges college in the universitie of Cambridge, William Holgylle clerke master of the hospitalle of Seint John Baptiste called the Savoy besydes London, and Thomas Larke clerke Archdeacon of Norwyche on that oon partie, And Ffraunces Wylliamson of the parysshe of Seint Olyff in Southwerke in the countie of Surrey glasyer, and Symond Symonds of the parysshe of Seint Margaret of the towne of Westminster in the countie of Middlesex on that other partie, witnesse, That it is covenanted condescended and agreed betwene the feid parties by this indenture in manner and forme folowing, that is to wete, the feid Ffraunces Wylliamson and Symond Symondes covenante, graunte and them bynde by these presents that they shalle

at

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at their owne propre costes and charges wele, fuerly, clenely, workmanly, substantially, curiously, and sufficiently glase and sett up or cause to be glased and sett up foure windowes of the upper story of the great church within the Kyng's college of Cambridge, that is to wete, two wyndowes on the oon syde of the seid church, And the other two wyndowes on the other syde of the same church with good, clene, sure and perfyte glasse and oryent colors and imagery of the story of the old lawe and of the newe lawe after the forme, maner, goodenes, curyousitie and clenelyness in every poynt of the glasse windowes of the Kyng's newe chapell at Westmynster; And also accordyngly and after suche maner as oon Barnard Fflower glasyer late deceased by indenture stode bounde to doo; And also accordyngly to suche patrons otherwyse called vidimus, as by the seid masters Robert Haccombeyn, William Holgylle and Thomas Larke or by any of them to the seid Ffraunces Wylliamson and Symond Symondes or to either of them shal be delyvered, for to forme glasse and make by the foreseid foure wyndowes of the seid church; And the seid Ffraunces Wylliamson and Symond Symondes covenante and graunte by these presentes that two of the seid wyndowes shal be clerely sett up and fully fynysht after the fourme abovesaid within two yeres next ensuyng after the date of these presentes, And that the two other wyndowes resydue of the seid foure wyndowes shal be clerely sett up and fully fynysht within three yeres next ensuyng after that-----without any furder or longer delay; Furdermore the seid Ffraunces Wylliamson and Symond Symondes covenante and graunte by these presentes that they shalle strongly and fuerly bynde all the seid foure wyndowes with double bandes of leade for defence of great wyndes and other outrageous weathers; And the seid masters Robert Haccombeyn, William Holgylle

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and Thomas Larke covenante and graunt by these presentes that the seid Ffraunces Wylliamson and Symond Symondes shall have for the glasse, workmanship and setting up of every foot of the seid glasse by them to be provided, wrought, and sett up after the forme aboveseid sixtene pence sterlinges ; And where the seid Ffraunces Wylliamson and Symond Symondes, And also John a More of the parysshe of Seint Margaret of the towne of Westmynster in the countie of Middlesex squyer, John Kellet of the same parysshe towne and countie yoman, Garrard Moynes of the parysshe of Seint Olyffe in Suthwerke in the countie of Surrey Joyner, and Henry Johnson of the parysshe of Seint Clement Danes without the barres of the newe temple of London in the countie of Middlesex cordwaner by their writtyng obligatory of the date of these presentes be holden and bounde to the seid masters Robert Hacombleyn, William Holgylle and Thomas Larke in the summe of two hundred poundes sterlinges to be paid at the ffeeste of the Nativitie of Seint John Baptiste now next comyng after the date of these presentes, as in the same writtyng obligatory more plainly at large doothe appere ; Neverthelesse the same masters Robert Hacombleyn, William Holgylle and Thomas Larke for them and their executors covenante and graunte by these presentes, that yf the said Ffraunces Williamson and Symond Symondes on their part wele and truly performe, observe, fulfille and kepe all and every the covenants, bargaynes, graunts, and promyses and agreements aforeseid in maner and fourme as is above declared, That then the same writtyng obligatory shal be voyd and had for nought, And else it shall stande in fulle strengthe and effect. In witnesse whereof the seid parties to these indentures interchangeably have sett their sealles.

YOVEN the day and yere aboveseid.

THIS

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THIS INDENTURE made the laste day of the moneth of Aprelle in the yere of the reigne of Henry the 8th by the Grace of God Kyng of England and Ffraunce, Defendor of the Ffeyth and Lorde of Ireland the eightene, betwene the Right Worshepfulle masters Robert Hacombleyn Doctour of Divinitie and Provost of the Kynge's college in the universitie of Cambridge, master William Holgylle clerke master of the hospitalle of Seint John Baptiste called the Savoy besydes London, and master Thomas Larke clerke Archdeacon of Norwyche on that oon partie, and Galyon Hoone of the parysshe of Seint Mary Magdelen next Seint Mary Overey in Suthwerke in the countie of Surrey glasyer, Richard Bownde of the parysshe of Seint Clement Danes without the barres of the newe temple of London in the countie of Middlesex glasyer, Thomas Reve of the parysshe of Seint Sepulcre without newgate of London glasyer, and James Nycholson of Seint Thomas Spyttell or Hospitalle in Suthwerke in the countie of Surrey glasyer on that other partie witnesseth, That it is covenanted condescended and agreed between the seid parties by this indenture in manner and forme folowing, that is to wete, The seid Galyon Hoone, Richard Bownde, Thomas Reve and James Nicholson covenante, graunte and them bynde by these presentes that they shalle at their owne propre costes and charges well, suerly, clenely, workmanly, substantially, curiously and sufficiently glase and sette up, or cause to be glased and sett up eightene wyndowes of the upper story of the great churche within the Kynge's college of Cambridge, whereof the wyndowe in the este ende of the seid churche to be oon, and the wyndowe in the weste ende of the same churche to be another; And so feryatly

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feryatly the refydue with good, clene, fure and perfyte glaffe and oryent colors and imagery of the ftory of the olde lawe and of the newe lawe after the forme, maner, goodenes, curioufytie, and clenelynef, in every poynt of the glaffe wyndowes of the Kynge's newe chapell at Weftminfter; And alfo accordyngly and after fuche maner as oon Barnard Fflower glafyer late deceased by indenture ftode bounde to doo, that is to fey, fix of the feid wyndowes to be clerely fett up and fynyffhed after the forme aforefeid within twelve moneths next enfuyng after the date of thefe presentes; And the twelve wyndowes refidue to be clerely fett up and fully fynyffhed within foure yeres next enfuyng after the date of thefe presentes; And that the feid Galyon, Richard, Thomas Reve and James Nicholfon fhalle fuerly bynde all the feid windowes with double bands of leade for defence of great wyndes and outrageous wetheringes; Furdermore the feid Galyon, Richard, Thomas Reve and James Nycholfon covenante and graunte by thefe presentes that they fhall wele and fuffyciently fett up at their owne propre coftes and charges all the glaffe that now is there redy wrought for the feid wyndowes at fuche tyme and whan as the feid Galyon, Richard, Thomas Reve and James Nicholfon fhall be affigned and appoynted by the feid masters Robert Hacombleyne, Wylliam Holgylle, and Thomas Larke or by any of them; And wele and fuffyciently fhall bynde all the fame with double bandes of leade for the defence of wyndes and wetheringes, as is aforefeid after the rate of two pence every ffootte; And the feid masters Robert Hacombleyne, Wylliam Holgylle and Thomas Larke covenante and graunte by thefe presentes, That the forefeid Galyon, Richard Bownde, Thomas Reve and James Nicholfon fhall have for the glaffe workmanfhip and fetting up twenty foot of the feid glaffe by them to be provided, wrought, and fett up after the forme.

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forme aboveſeid eightene pence ſterlinges ; Alſo the ſeid Galyon Hoone, Richard Bownde, Thomas Reve and James Nicholſon cove-
naunte and graunte by theſe preſentes that they ſhalde delyver or cauſe
to be delyvered to Ffraunces Williamſon of the paryſſhe of Seint Olyff
in Suthwerke in the countie of Surrey glaſyer, and to Symond Sy-
mondſes of the paryſſhe of Seint Margarete of Weſtmynſter in the
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Robert Haccombeleyne, William Holgylle and Thomas Larke, in the
ſome of five hundred markes ſterlinges to be paide at the ffeifte of the
nativitie of Seint John Baptiſte nowe next comyng after the date of
theſe preſentes, as in the writtyng obligatory more playnly at large may
appere ; Nevertheleſſe the ſame maſters Robert Haccombeleyne, Wil-
liam Holgylle and Thomas Larke for them and their executors wille
and graunte by theſe preſentes that yf the ſeid Galyon Hoone, Richard
Bownde, Thomas Reve and James Nycholſon well and truly performe,
obſerve, fullfille and kepe all and every the covenantes, bargaynes,

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graunts, promyses and aggreementes aforeseid in maner and forme as is above declared, That then the seid writtyng obligatory shall be voyde and had for nought, and else it shall stand in fulle strength and effect; In witnesse whereof the seid parties to these indentures interchangeably have sett their sealles.

YOVEN the day and yere aboveseid.

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ERRATA.

Page 5, note, for *survey of Surrey*, read, *Wiltshire*. P. 8, *liberat.* 36, should be in p. 12. P. 19, note, line 4, for *one of Cavalini's sons*, read, *a son of Cavalini*. P. 22, line 14, for, *judgments against what*, read, *judgments on follies against which*. P. 24, line 3, for, 1337, read, 1377. P. 27, note, line 4, *after english family*, insert, *and the other of an english story*. P. 35, line 14, for, *devastion*, read, *devastation*. P. 101, line 4, for, *Southwafsh*, read, *Southwark*. P. 112, to note 2d add, *Helias de Berham was probably the person mentioned above, p. 2. by the name of Elyas, in the reign of K. John*. P. 113. line 5, for, *Archsbishops*, read, *Archbishops*. P. 116, line 7, for, *a brazen font in*, read, *a brazen font on*. P. 125, line 17, for, *Duchefs of Valois*, read, *Duchefs of Savoy*. P. 134, note, *mention is there made of a Countefs of Salisbury, which must be a mistake in the tradition, for there was no Countefs of Salisbury at that time*. P. 136, at the beginning of the note, for, *is it not*, read, *it is not*. P. 165. line 10, *after*, by *Derick*, read, *or*.

A N E C D O T E S
O F
PAINTING in ENGLAND;

With some Account of the principal Artists ;

And incidental NOTES on other ARTS ;

Collected by the late

Mr. GEORGE VERTUE;

And now digested and published from his original MSS.

By Mr. HORACE WALPOLE.

Le sçavant Anglois, je crus qu'il m'alloit parler d'edifices et de peintures.
Nouvelle Eloise, vol. i. p. 245.

V O L. II.



Printed by THOMAS FARMER at STRAWBERRY-HILL,
MDCCLXII.

ANECDOTES of PAINTING, &c.

CHAP. I.

Painters and other Artists in the Reign of JAMES I.

IT was well for the arts that King James had no disposition to them : He let them take their own course. Had he felt any inclination for them, he would probably have introduced as bad a taste as he did into literature. A Prince who thought puns and quibbles the perfection of eloquence, would have been charmed with the monkies of Hemskirk and the drunken boors of Ostade. James loved his ease and his pleasures and hated novelties. He gave himself up to hunting and hunted in the most cumbrous and inconvenient of all dresses, a ruff and trowser breeches. The nobility kept up the magnificence they found established by Queen Elizabeth, in which predominated a want of taste, rather than a bad one. In more ancient times the mansions of the great lords, were, as I have mentioned before, built for defence and strength rather than convenience. The walls thick, the windows pierced wherever it was most necessary for them to look abroad, instead of being contrived for symmetry or to illuminate the chambers. To that style succeeded the richness and delicacy of the Gothic. As this declined, before the Grecian taste was established, space and vastness seem to have made their whole ideas of grandeur. The palaces

erected in the reign of Elizabeth by the memorable Countess of Shrewsbury, Elizabeth of Hardwicke, are exactly in this style. The apartments are lofty and enormous, and they knew not how to furnish them. Pictures, had they had good ones, would be lost in chambers of such height: Tapestry, their chief moveable, was not commonly perfect enough to be real magnificence. Fretted cielings, gracefull mouldings of windows, and painted glasse, the ornaments of the preceding age, were fallen into disuse. Immense lights composed of bad glasse in diamond panes, cast an air of poverty on their most costly apartments. That at Hardwicke, still preserved as it was furnished for the reception and imprisonment of the Queen of Scots, is a curious picture of that age and style. Nothing can exceed the expence in the bed of state, in the hangings of the same chamber, and of the coverings for the tables. The first is cloth of gold, cloth of silver, velvets of different colours, lace, fringes and embroidery. The hangings consist of figures, large as life, representing the virtues and vices, embroidered on grounds of white and black velvet. The cloths to cast over the tables are embroidered and embossed with gold, on velvets and damasks. The only moveables of any taste are the cabinets and tables themselves, carved in oak. The chimnies are wide enough for a hall or kitchen, and over the arras are freezes of many feet deep with miserable relievos in stucco representing huntings. There and in all the great mansions of that age is a gallery, remarkable only for its extent. That at Hardwicke is of sixty yards.

James built no palace himself. Those erected by the Nobles in his reign are much like what I have been describing. Audley-inn,*

one

* Dugdale, writing after the days of Inigo Jones, says, that this house was not to be equalled by any fabric in this realm, excepting Hampton-court. There are prints



T. Chambard sculp.

PAUL VANSOMER.

one of the wonders of that age, deserved little notice but for the prodigious space it covered. Towards the end of that monarch's reign genius was called out and appeared. The magnificent temper or taste of the Duke of Buckingham led him to collect pictures, and pointed out the study of them to Prince Charles. Rubens came over, Inigo Jones arose, and architecture broke forth in all the lustre and purity of Rome and Athens-----But before I come to that period, I must clear my way by some account of the preceding artists. The first painter who seems to have arrived after the accession of James was

P A U L V A N S O M E R,

a native of Antwerp. The accounts of him are extremely deficient, no author of the lives of painters mentioning him but Carl Vermander, who only says that Vansomer was living when he wrote, and then resided with his brother Bernard at Amsterdam. Yet Vansomer as a painter of portraits was a very able master. The picture of the Lord Chamberlain William Earl of Pembroke, half length at St. James's, is an admirable portrait, and a whole length at Chatsworth of the first Earl of Devonshire in his robes, though ascribed to Mytens, I should think was painted by the same hand. Mytens was much colder in his colouring and stiff in his drawing. Both these portraits are bold and round, and the *chiaro scuro* good. The Earl of Devonshire is equal
to

prints of Audley-inn in it's grandeur by Winstanley, who lived at Littlebury near it, where, within my memory, was his house, remarkable for several mechanic tricks, known by the name of WINSTANLEY'S WONDERS. His plates of Audley-inn are extant, but the prints are very scarce. Part of the edifice was taken down about forty years ago, and a greater part, with the magnificent gallery, was demolished after the decease of the last Earl of Suffolk of that line.

to the pencil of Vandyck, and one of the finest single figures I have seen. In what year Vansomer came to England we do not know; certainly as early as 1606, between which and 1620 he did several pictures. I shall mention but a few, that are indubitably his, from whence by comparison his manner may be known.

James I. at Windfor, behind him a view of Whitehall.

Anne of Denmark, with a prospect of the west end of St. Paul's.

The same King, at Hampton-court, armour lying by him on the ground; better than the former. Dated 1615.

His Queen in blue, with a horse and dogs; also at Hampton-court. This picture is imitated in the tapestry at Houghton.

Three ladies, 1615, at Ditchley; Lady Morton in purple; another, with yellow lace about her neck and a gauze scarf: the third in black with crape over her forehead.

Lord Chancellor Bacon and his brother Nicholas at Gorhambury.

Sir Simon Weston, brother of Lord Treasurer Portland, whole length with a pike in his hand, 1608, aet. 43. This piece was in the possession of the Lord Chief Justice Raymond.

Marquis of Hamilton with the white staff, at Hampton-court.

Vansomer died about the age of forty-five, and was buried at St. Martin's in the Fields as appears by the register; Jan. 5, 1621. Paulus Vansomer, pictor eximius, sepultus fuit in ecclesiâ.*

CORNELIUS JANSSEN,

generally, but inaccurately, called Johnson, was, according to Sandrart, born in London of Flemish parents; but Vertue, and the author of an
Essay

* There was afterwards a painter of the same name; whether related to Paul, I know not. On a picture of Charles Count Palatine was written I. Van Somer ad vivum faciebat 1670.



J. Chamberlains sculp.

CORNELIUS JANSEN.

Essay towards an English school, say it was at Amsterdam, where the latter asserts that he resided long, the former that he came over young, which, considering how late he lived, I should be inclined to believe, if Vertue did not at the same time pronounce that his earliest performances are his best : So good a style of colouring was hardly formed here. His pictures are easily * distinguished by their clearness, neatness and smoothness. They are generally painted on board, and except being a little stiff, are often strongly marked with a fair character of nature, and remarkable for a lively tranquillity in the countenances. His draperies are seldom but black. I have two portraits by him of singular merit ; one of Mr. Leneve, master of the company of merchant-taylors ; the other of Sir George Villiers, father of the great Duke of Buckingham, less handsome, but extremely like his son. One of his hands rests on the head of a greyhound, as fine as the animals of Snyder.

Janfen's first works in England are dated about 1618. He dwelt in the Black-friars, and had much business. His price for a head was five broad pieces. He painted too in small in oil, and often copied his own works in that manner. In the family of Verney were the portraits of Sir Robert Heath and his lady in both sizes. Between the years 1630 and 1640 Janfen lived much in Kent at a small village called Bridge near Barhamdown, and drew many portraits for gentlemen in the neighbourhood, particularly of the families of Auger, Palmer, Hammond and Bowyer. One of his best works was the picture of a Lady Bowyer, of the family of Auger, called for her exquisite beauty *The Star in the East*.

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B

Janfen's-

* He sometimes put this mark on his pictures



fecit.

Janſen's fame declined on the arrival of Vandyck, and the civil war breaking out, Cornelius, at the importunity of his wife, quitted England. His paſs is recorded in the Journals of the Commons :

October 10, 1648. Ordered, that Cornelius Johnſon, picture-drawer, ſhall have Mr. Speaker's warrant to paſs beyond ſeas with Emanuel Paſſe, George Hawkins ; and to carry with him ſuch pictures and colours, bedding, houſhold ſtuff, pewter, and braſs, as belongs unto himſelf.

He retired firſt to Middelburg and then to Amſterdam, where he continued to paint and died in 1665.* His wife's name was Elizabeth Beck, to whom he was married in 1622. They had a ſon Cornelius, bred to his father's profeſſion, which he followed in Holland, where he died poor, being ruined by the extravagance of a ſecond wife. The ſon drew the Duke of Monmouth's picture, as he was on the point of ſailing for his unfortunate expedition to England.

A ſiſter of Cornelius Janſen the elder was ſecond wife of † Nicaſius Ruſſel or Rouſſel of Bruges, jeweller to the Kings James and Charles the firſt. They had many children. To one of the ſons born in 1619 Cornelius Janſen was godfather, and the widow of Iſaac Oliver, godmother. Theodore Ruſſel, an elder ſon was born in 1614, and lived nine years with his uncle Cornelius Janſen, and afterwards with Vandyck, whoſe pictures he copied very tolerably on ſmall pannels ; many of them are in a private apartment at Windſor, at Warwick-caſtle, and in the collection of the Duchefs Dowager of Argyle.
Ruſſel

* Sandrart, p. 314.

† In the catalogue of King Charles's pictures is mentioned a portrait drawn by George Spence of Nuremberg, and bought of Nicaſius Ruſſel, p. 135.



Ant. van Dyck, pinx.

A. Bannerman, sculp.

DANIEL MYTENS. —

Ruffel chiefly was employed in the country in the families of the Earls of Essex and Holland, and was a lover of his ease and his bottle. He was father of Antony Ruffel, a painter, from whom Vertue received these particulars, and at whose house he saw a picture of Cornelius Jansen, his wife and son, drawn by Adrian Hanneman, who courted Jansen's neice, but was disappointed.

D A N I E L M Y T E N S

of the Hague, was an admired painter in the reigns of King James and King Charles. He had certainly studied the works of Rubens before his coming over; his landscape in the back grounds of his portraits is evidently in the style of that school; and some of his works have been taken for Vandyck's. The date of his arrival is not certain; probably it was in hopes of succeeding Van Somer; but though he drew several of the court, he was not formally employed as the King's painter 'till the reign of Charles. His patent is preserved in Rymer's Foedera, vol. xviii, p. 3.

I found the minute of the docquet warrant for this among the Con-way papers in these words;

The office of one of his majesty's picture-drawers in ordinary, with the fee of 20*l.* per. ann. graunted to Daniell Mitens during his life. Subscribed by order from the Lord Chamberlain. Procured by Mr. Endimyon Porter, May 30, 1625.

And among the same MSS. is the following docquet-warrant;

July 31, 1626. A warrant to the exchequer to paie unto Daniell Mittens his majesty's *pieturer* the somme of 125*l.* for divers pictures by him delivered to fondry persons by his majesty's special direction. By
order

order of the Lord Chamberlaine of his majesty's household, procured by the Lord Conway.

At Hampton-court are several whole lengths of Princes and Princesses of the house of Brunswick-Lunenburgh, and the portrait of Charles Howard Earl of Nottingham ; at Kensington is Mytens's own head. At Knowle, Lionel Cranfield Earl of Middlesex, Lord Treasurer, with his white staff, whole length. A small bell on the table has these letters D. M. F. 1623. It was more common for him to paint a slip of paper on his pictures, inscribed only with the names or titles of the persons represented. At St. James's * is Jeffery Hudson the dwarf, holding a dog by a string, in a landscape, coloured warmly and freely like Snyder or Rubens. Mytens drew the same figure in a very large picture of Charles I. and his Queen, which was in the possession of the late Earl of Dunmore, but the single figure is much better painted. The history of this diminutive personage was so remarkable, that the reader will perhaps not dislike the digression.

* He was born at Oakham in Rutlandshire in 1619, and about the age of seven or eight, being then but eighteen inches high, was retained in the service of the Duke of Buckingham, who resided at Burleigh on the Hill. Soon after the marriage of Charles I. the King and Queen being entertained at Burleigh, little Jeffery was served up to table in a cold pye, and presented by the Dukes to the Queen, who kept him as her dwarf. From seven years of age 'till thirty he never grew taller ; but after thirty he shot up to three feet nine inches, and there fixed. Jeffery became a considerable part of the entertainment
of

* The picture of the Queen of Scots at St. James's is a copy by Mytens.

† See Fuller and Wright's Rutlandshire.

of the court. Sir William Davenant wrote a poem called *Jeffreidos*, on a battle between him and a *turkey-cock, and in 1638 was published a very small book called *The New-year's Gift*, presented at court from the Lady Parvula to the Lord Minimus (commonly called little Jeffery) her majesty's servant, &c. written by Microphilus, with a little print of Jeffery prefixed. Before this period Jeffery was employed on a negotiation of great importance: He was sent to France to fetch a midwife for the Queen, and on his return with this gentlewoman, and her majesty's dancing-master, and many rich presents to the Queen from her mother Mary de Medici, he was taken by the Dunkirkers.† Jeffery, thus made of consequence, grew to think himself really so. He had born with little temper the teasing of the courtiers and domestics, and had many squabbles with the King's gigantic porter;‡ at last being provoked by Mr. Crofts, a young gentleman of family, a challenge ensued, and Mr. Crofts coming to the rendezvous armed only with a squirt, the little creature was so enraged that a real duel ensued, and the appointment being on horseback with pistols, to put them more

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on

* The scene is laid at Dunkirk, and the midwife rescues him from the fury of his antagonist.

† It was in 1630. Besides the present he was bringing for the Queen, he lost to the value of 2500*l.* that he had received in France on his own account from the Queen-mother and ladies of that court.

‡ A basrelief of this dwarf and giant is to be seen fixed in the front of a house near the end of Bagnio-court on the east side of Newgate-street. Probably it was a sign. Oliver Cromwell too had a porter of an enormous height, whose standard is recorded by a large O on the back of the terrace at Windsor, almost under the window of the gallery. This man went mad and prophesied. In Whitechapel was a sign of him taken from a print of St. Peter.

on a level, Jeffery with the first fire shot his antagonist dead. This happened in France whither he had attended his mistress in the troubles. He was again taken prisoner, by a Turkish rover, and sold into Barbary. He probably did not long remain in slavery; for at the beginning of the civil war he was made a captain in the royal army, and in 1644 attended the Queen to France where he remained 'till the restoration. At last upon suspicion of his being privy to the Popish plot, he was taken up in 1682, and confined in the gate-house Westminster, where he ended his life in the sixty-third year of his age.

Mytens remained in great reputation 'till the arrival of Vandyck, who being appointed the King's principal painter, the former in disgust asked his majesty's leave to retire to his own country; but the King learning the cause of his dissatisfaction, treated him with much kindness, and told him that he could find sufficient employment both for him and Vandyck: Mytens consented to stay, and even grew intimate, it is probable, with his rival, for the head of * Mytens is one of those painted among the professors by that great master.

Whether the same jealousy operated again, or real decline of business influenced him, or any other cause, Mytens did not stay much longer in England. We find none of his works here after the year 1630. Yet he lived many years afterwards. Houbraken quotes a register at the Hague dated in 1656, at which time it says Mytens painted part of the ceiling of the town-hall there; the subject is, Truth writing history on the back of Fame.

These

* In some of the first impressions the name of Isaac appears in this plate, instead of Daniel. It was corrected afterwards.

These were the most considerable painters in oil in the reign of James : There were undoubtedly several others of inferior rank, whose names are not come down to us, except two or three ; and of one of those I find nothing but this short note from Baglione.*

Christophano Roncalli, pittore, andò per la Germania, per la Fian-dra, per l' Olanda, per l' *Inghilterra*, per la Francia ; e finalmente carico d' honori e di 74 anni finì il corso 1626. I should not mention such slight notices, but that they may lead to farther discoveries. An other was a more remarkable person, especially in the subsequent reign ; but in a work of this nature it is impossible not to run the subjects of one chapter into those of another, taking care however to distribute them, as they serve best to carry on the chronologic series. His name was

R O B E R T P E A K E.

The earliest mention of him that appears is in the † books of the Lord Harrington Treasurer of the Chambers, No. 78, 79. being accounts of monies received and paid by him ;

Item, paid to Robert Peake, picture-maker, by warrant from the council October 4, 1612, for three several pictures made by him at the commandment of the Duke of York his officers, and given away and disposed of by the Duke's Grace, twenty pounds.

It does not appear whether these pictures were in oil or water-colours ; I should rather suppose portraits in miniature of (King Charles the

* Page 186.

† They were in the collection of the late Dr. Rawlinson.

the First then) Duke of York ; but that Peake painted in oil is ascertained by Peacham in his book of limning, where he expressly celebrates his good friend *Mr. Peake* and *Mr. Marquis** for oil-colours. Peacham himself was a limner, as he tells us in the same book, having presented a copy of his majesty's Basilicon Doron illuminated to Prince Henry.

Peake was originally a picture-seller by Holbourn-bridge, and had the honour of being Faithorn's master, and what perhaps he thought a greater honour, was knighted at Oxford, March 28, 1645 : The disorders of the times confounding all professions, and no profession being more bound in gratitude to take up arms in the defence of King Charles, Sir Robert Peake entered into the service and was made a Lieutenant-colonel and had a command in Basing-house when it was besieged, where he persuaded his disciple Faithorn to enlist under him, as the latter in his dedication of the art of graving to Sir Robert expressly tells him. He was buried in the church of St. Stephen London.†

Miniature makes a great figure in this reign by the lustre thrown on it by

P E T E R O L I V E R,

the eldest son of Isaac Oliver, and worthy of being compared with his father. In some respects the son even appears the greater master, as he did not confine his talent to single heads. Peter copied in water-colours several capital pictures with signal success. By the catalogues
of

* Of this man I find no other mention.

† Payne Fisher's catal. of monuments.



Peppo pinx.

T. Chambers sculp.

PETER OLIVER.

of King Charles I. and King James II. it appears that there were thirteen pieces of this master in the royal collection, chiefly historic miniatures ; seven of them are still preserved in Queen Caroline's closet at Kensington. At the Earl of Exeter's at Burleigh is the story of Cephalus and Procris, painted by Peter, and dated 1631. Vertue mentions another, which was in Mr. Halsted's sale in May, 1726 ; it represented Joseph, the Virgin, and the Child asleep, eight inches wide and five high. On it was written his name, with the termination French, P. Olivier fecit, 1628. Another piece, a fine drawing in indian ink, was copied by him from a picture of Raphael in the collection of King Charles, St. John presenting a cross to the child, kneeling before the Virgin. The original was sold after the King's death to the Spanish Embassador for 600*l*. Jerome Lanier bought Peter's drawing, and sold it for twenty guineas to Mr. John Evelyn, from whom it came to the present Sir John Evelyn. The finest work of Peter Oliver in my opinion is the head of his own wife, in the cabinet of the Duchess of Portland : It is life itself. I doubt whether his father ever excelled this piece. I have a head of the same woman drawn with black lead on the leaf of a vellum pocket-book ; on the reverse is his own portrait in profile ; both masterly : And in black and red chalk I have a boy's head, larger than he generally painted, of great nature and vivacity. At Kensington below stairs is the portrait of Peter Oliver by Hanneman, who painted the wife too ; but I know not where the latter is.

It is extraordinary * that more of the works of this excellent master are not known, as he commonly made duplicates of his pictures, re-
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* Sir Andrew Fountaine lost many miniatures by a fire at White's original chocolate house in St. James's street about thirty years ago, where he had hired two rooms for a repository of part of his collection. Probably some of the works of the Olivers, of Cooper, &c. were destroyed there.

serving one of each for himself. On this subject Russel the painter, related to or connected with the Olivers, told Vertue a remarkable story. The greater part of the collection of King Charles being dispersed in the troubles, among which were several of the Olivers, Charles II. who remembered, and was desirous of recovering them, made many inquiries about them after the restoration. At last he was told by one Rogers* of Isleworth that both the father and son were dead, but that the son's widow was living at Isleworth and had many of their works. The King went very privately and unknown with Rogers to see them; the widow showed several finished and unfinished, with many of which the King being pleased, asked if she would sell them: She replied, she had a mind the King should see them first, and if he did not purchase them, she should think of disposing of them. The King discovered himself, on which she produced some more pictures which she seldom showed. The King desired her to set a price; she said she did not care to make a price with his majesty, she would leave it to him; but promised to look over her husband's books and let his majesty know what prices his father the late King had paid. The King took away what he liked, and sent Rogers to Mrs. Oliver with the option of 1000*l.* or an annuity of 300*l.* for her life. She chose the latter. Some years afterwards it happened that the King's mistresses having begged all or most of these pictures, Mrs. Oliver, who was probably a prude and apt to express herself like a prude, said, on hearing it, that if she had thought the King would have given them to such whores, and strumpets and bastards, he never should have had them. This reached the court, the poor woman's salary was stopped, and she never received it afterwards

* Vertue says he was very great at court; it was probably Rogers, well known for being employed in the King's private pleasures. See *Memoires de Grammont*.

afterwards. The rest of the limnings which the King had not taken, fell into the hands of Mrs. Ruffel's father.

Peter Oliver, says Vertue, died about the year 1664, aged near 60; but this must be a mistake, as his father's drawing at Kensington finished by the son is dated 1616, when by that account Peter was not above twelve years old. From his age and the story of his widow it is more likely that he died before the restoration. Probably the date 1664 should be 1654. He was buried with his father in the Black-fryars.

As in none of these accounts mention is made of any children of Peter Oliver, I conclude that Isaac Oliver, glass-painter, born in 1616, was son of the younger brother James. Among the verses printed by the university of Cambridge in 1638 on the death of Mr. Edward King, Milton's *Lycidas*, one of the English copies is inscribed, Isaac Oliver,* who, I suppose, was the glass-painter, and then about the age of twenty-two, as appears from the following inscription on a painted window in Christ-church Oxford, *Oliver aetat. suae 84, anno 1700, pinxit deditque*. The story is St. Peter delivered out of prison, the drawing and execution good, but the colouring in some parts faint. The long life of this person,† estimable for his own merit and that of his family, served almost alone to preserve the secret of painting on glass----a secret which however has never been lost, as I shall show in a moment by a regular series of the professors. The first interruption
given

* Peck's life of Milton, p. 36.

† After the fire of London he was employed jointly with Mr. Hooke in surveying and laying out the ground for rebuilding the city. See Biogr. Britann. vol. iv. p. 2654, marginal note.

given to it was by the reformation, which banished the art out of churches ; yet it was in some measure kept up in the escutcheons of the nobility and gentry in the windows of their seats. Towards the end of Queen Elizabeth it was omitted even there, yet the practice did not entirely cease. The chapel of our Lady at Warwick was ornamented a-new by Robert Dudley Earl of Leicester and his Countess, and the cypher of the glass-painter's name yet remains with the date 1574 ; and in some of the chapels at Oxford the art again appears dating itself in 1622 by the hand of no contemptible master. I could supply even the gap of forty-eight years by many dates on Flemish glass, but nobody ever supposed that the secret was lost so early as the reign of James I. and that it has not perished since will be evident from the following series reaching to the present hour.

The portraits in the windows of the library at All-Souls, Oxford.

In the chapel at Queen's-college there twelve windows, dated 1518.

PC a cypher on the painted glass in the chapel at Warwick, 1574.

The windows at Wadham-college ; the drawing pretty good, and the colours fine, by Bernard Van Linge, 1622.

In the chapel at Lincoln's-inn, a window with the name of Bernard, 1623. This was probably the preceding Van Linge.

In the church of St. Leonard Shoreditch, two windows by Baptista Sutton, 1634.

The windows in the chapel at University-college. Hen. Giles* pinxit, 1687.

* In Mr. Thoresby's museum was "the picture of Mr. Henry Gyles (called there) the famous glass painter at York, wrought in mezzotinto by the celebrated Mr. Francis Place, when that art was known to few others. Bought with other curiosities of Mr. Gyles's executors." See Thoresby's *Ducatus Leodienfis*, page 492.

----at Christ-church, Isaac Oliver, aged 84, 1700.

Window in Merton-chapel, William Price, 1700.

Windows at Queen's, New-college and Maudlin, by William Price, the son, now living, whose colours are fine, whose drawing good, and whose taste in ornaments and mosaic is far superior to any of his predecessors, is equal to the antique, to the good Italian masters, and only surpassed by his own singular modesty.*

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EDWARD

* It may not be unwelcome to the curious reader to see some anecdotes of the revival of taste for painted glass in England. Price, as I have said, was the only painter in that style for many years in England. Afterwards, one Rowell, a plumber at Reading, did some things, particularly for the late Henry Earl of Pembroke, but Rowell's colours soon vanished. At last he found out a very durable and beautiful red, but he died in a year or two and the secret with him. A man at Birmingham began the same art in 1756, or 57, and fitted up a window for Lord Lyttelton in the church of Hagley, but soon broke. A little after him one Peckitt at York, began the same business, and has made good proficiency. A few lovers of the art collected some dispersed panes from ancient buildings, particularly the late Lord Cobham, who erected a gothic temple at Stowe, and filled it with arms of the old Nobility, &c. About the year 1753, one Asciotti an Italian, who had married a Flemish woman, brought a parcel of painted glass from Flanders, and sold it for a very few guineas to the Hon. Mr. Bateman of Old Windsor. Upon that I sent Asciotti again to Flanders, who brought me 450 pieces, for which, including the expence of his journey, I paid him thirty-six guineas. His wife made more journeys for the same purpose, and sold her cargoes to one Palmer, a glazier in St. Martin's-lane, who immediately raised the price to one, two, five guineas for a single piece, and fitted up entire windows with them, and with mosaics of plain glass of different colours. In 1761, Paterfon, an auctioneer at Essex-house in the Strand, exhibited the two first auctions of painted glass, imported in like manner from Flanders. All this manufacture consisted in rounds of scripture-stories, stained in black and yellow, or in small figures of black and white, birds and flowers in colours, and Flemish coats of arms.

E D W A R D N O R G A T E,

though of a very inferior walk in the profession, deserves to be remembered for his uncommon excellence in his way. He was son of Dr. Robert Norgate, master of Bennet-college Cambridge, where Edward was born. He was brought up by Nicholas Felton Bishop of Ely who married his mother, and who observing his inclination to limning and heraldry, permitted him to indulge his genius. As he had good judgment in pictures, he was sent into Italy by the great collector, Thomas Earl of Arundel, to purchase for him, but returning by Marseilles and by some accident being disappointed of the remittances he expected, and totally unknown there, he was observed by a French gentleman to walk many hours every day on the cours in a disconsolate manner. The gentleman inquiring into his circumstances, told him, that perceiving he was able to walk at least twenty miles a day, if he would set out on his journey homewards, he would furnish him handsomely for a footman, by which assistance Norgate arrived in his own country.* Among the accounts of the Lord Harrington quoted above, is the following entry ;

Paid to Edward Norgate by warrant from the council April 24, 1613, for his paynes taken to write and lymne in gold and colours certain letters written from his majesty to the King of Persia, the sum of ten pounds.

These letters were undoubtedly in answer to those brought by that singular adventurer Sir Antony Shirley, embassador *from* the Sophy to his own sovereign.

The

* Fuller's Worthies in Cambridgeshire.

The warrant for restoring the use of the old English march, which I have set forth in the Catalogue of Noble Authors, was illuminated by this person ; but the best evidence of his abilities is a curious patent lately discovered. The present Earl of Stirling received from a relation an old box of neglected writings, among which he found the original commission of Charles I. appointing his Lordship's predecessor Alexander Earl of Stirling commander in chief of Nova-Scotia with the confirmation of the grant of that province made by James I. In the initial letter are the portraits of the King sitting on the throne delivering the patent to the Earl, and round the border representations in miniature of the customs, huntings, fishings and productions of the country, all in the highest preservation, and so admirably executed, that it was believed of the pencil of Vandyck. But as I know no instance of that master having painted in this manner, I cannot doubt but it was the work of Norgate, allowed the best illuminator of that age, and generally employed, says Fuller, to make the initial letters in the patents of Peers and commissions of Embassadors. Fuller concludes his account of him in these words ; “ He was an excellent herald by the title of -----,* and which was the crown of all, a right honest man. Exemplary his patience in his sickness (whereof I was an eye witness) though a complication of diseases, stone, ulcer in the bladder, &c. seized on him.” He died at the Herald's office 1649.

SOLOMON

* It is extraordinary that Fuller, who was acquainted with him, did not know the title of his office. It appears by the warrant for the march that Norgate was Windfor-herald.

S O L O M O N D E C A U S

was probably a Frenchman, and Prince Henry's drawing-master. All we know of him is that in 1612, the year of the Prince's death, he published a book, intituled, *La Perspective ou Raison des ombres et miroirs*, with several engraved plates, folio. It is addressed from Richmond palace to Prince Henry, after he had been, as he tells his Highness, two or three years in his service.

This young Prince was a great lover of the arts, and laid the foundation of the collection, which his brother compleated. The medals were purchased by him, and Vanderdort, in his catalogue, mentions several statues and pictures which King Charles inherited from Prince Henry. In the appendix to Birch's life of this Prince are several letters from Sir Edward Conway, in one of which he mentions having bought a picture of the Four Evangelists, whom he calls affectedly, *the most faithfull, glorious and excellent secretaries that ever were to the infinite incomprehensible Prince*, desiring Mr. Adam Newton, *secretary to the most hopefull, powerfull and glorious earthly Prince*, to present it to his Royal Highness; and in others is much talk of a negotiation in which he was employed by the same Prince to engage an eminent painter of Delft to come to England. This was *Mireveldt*, who had many solicitations afterwards from King Charles on the same head; but none succeeded. The printed letters are from the Harleian MSS. and describe *Mireveldt* as very fantastick and capricious. Mr. West has two others, one from *Mireveldt* to Sir Edward Conway, the other from Sir Edward, in which appears the cause of *Mireveldt's* uncertainty; he was
afraid

afraid of being stayed in England by authority, and stipulated that he should have liberty to return in three months.---In 1625 he had again engaged to come but was prevented by the breaking out of the plague. Mireveldt is said to have painted five thousand portraits; there are some in England of his hand, as Henry Earl of Southampton at Woburn; and a print of Robert Earl of Lindsey by Vorst 1631, was engraved from a picture of Mireveldt, but both portraits must have been painted when those Lords followed the wars abroad.

It was in the reign of King James that the * manufacture of tapestry was set up at Mortlack in Surrey. Aubrey in his history of that county dates it's institution in the subsequent reign; but Loyd † is not only positive for the former area, but affirms that at the motion of King James himself, who gave two thousand pounds towards the undertaking, Sir Francis Crane erected the house at Mortlack for the execution of the design; and this is confirmed by authentic evidence: In Rymer's Foedera ‡ is an acknowledgment from King Charles in the very first year of his reign that he owes 6000*l.* to Sir Francis Crane for tapestry;

Francisco Crane militi A. D. 1625.

For three suits of gold tapestry for our use we stand indebted to Sir Francis Crane for 6000*l.* Granted to him an annuity of 1000*l.* To Sir Francis Crane also allowed more 2000*l.* yearly for the better maintenance of the said worke of tapestries for ten years to come.

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* The art of weaving tapestry was brought into England by William Sheldon Esq; about the end of the reign of Henry VIII. See Dugdale's Warwickshire in stemmate Sheldon; p. 584.

† State Worthies, p. 953.

‡ Vol. xviii. p. 66.

It is plain by this deed that the manufacture was then arrived at great perfection. Another suit of hangings, executed at the same place, and representing the five senses, was in the palace at Oatlands: They were sold in 1649 for 270*l*. At Hampton-court are some of the cartoons.

The beautifull hangings at Lord Orford's at Houghton, containing whole lengths of King James, King Charles, their Queens, and the King of Denmark, with heads of the royal children in the borders, were in all probability the production of the same manufacture.

Williams, Archbishop of York and Lord Keeper, paid Sir Francis Crane 2500*l*. for the four seasons.

At Knowle is a piece of the same tapestry, wrought in silk, containing the portraits of Vandyck and Sir Francis himself.

Of this person I find no farther record with relation to the arts, but that he made a present to the King of a sea-piece painted by Perfellis; and was dead when Vanderdort drew up the catalogue*. The manufacture will be mentioned again in the article of Francesco Cleyne.

Sculpture was carried to no greater height in the reign of James: What statuaries there were, found employment chiefly on monuments, which, as far as I have seen, were generally in bad taste. What little Vertue could discover of the artists I shall set down.

MAXIMILIAN

* King Charles's catalogue page 13. He went to Paris to be cut for the stone in the bladder in 1635, and probably died there. He was at that time engaged in a suit in the star-chamber with Sir Robert Osborne, an old servant of King James, who had mortgaged to Crane for 7500*l*. the Royal manor of Grafton of which he was only tenant. See Strafford papers, vol. i, p. 261. 336. 524. He was sometime chancellor of the garter, and founded five additional Alms-knights, by his will dated in 1635. See Aubrey's history of Surrey, vol. 3, page 206. In Rymer is a patent granting to him and Frances Duchefs of Richmond and Lenox the monopoly of farthings for seventeen years. vol. xviii, 143.



T. Chambers sculp.

MAXIMILIAN COLTE

lived in St. Bartholomew's clofe : In the church is a monument for his daughter Abigail, who died at the age of 16, March 29, 1629 : And in the register of the parish is mentioned the interment of his wife Susan, who died in 1645. He had two sons Alexander and John ; the latter was a stone-cutter, and was buried in the same parish with his wife and children. Maximilian, the father, was of some eminence, and was in the service of the crown, as appears by an office-book of the board of works ;

Maximilian Colte, master sculptor at 8^l. a year, 1633.

EPIPHANIUS EVESHAM

was another sculptor of that time : In the translation of Owen's epigrams by John Penkethman printed in 1624, the translator says, " give me leave to insert his (Owen's) epitaph, which is engraved in a plate of brass, and fixed under his monumental image, formed and erected by that most exquisite artist, Mr. Epiphanius Evesham, in the cathedral of St. Paul.

NICHOLAS STONE

was the statuary most in vogue. He was born at Woodbury near Exeter, in 1586, and coming to London, lived for some time with one Isaac James. He then went to Holland, where he worked for Peter de Keyser, whose daughter he married ; and returning to England was employed in making monuments for persons of the first distinction.

In

In 1616 he was sent to Edinburgh to work in the King's chapel there. In 1619 he was engaged on the building of the banquetting-house; and in the beginning of the reign of King Charles he received his patent as master mason, recorded in Rymer's *Foedera* * of which this is the substance; "Know ye that we do give and graunt unto our trusty and well-beloved servant Nicholas Stone the office and place of our master mason and Architect for all our buildings and reparations belonging to our castle of Windfor during the term of his natural life; and further, for the executing the said office, we do give him the wages and fee of twelve pence by the day in as ample and as large a manner as † William Suthis or any other person heretofore did enjoy. A.D. 1626, April 20.

The history of his works is fully recorded by himself. Vertue met with his pocket-book, in which he kept an account of the statues and tombs he executed, of the persons for whom done, and of the payments he received: A copy of this ‡ pocket-book Vertue obtained, from which I shall extract the most remarkable and curious articles.

"In June 1614, I bargained with Sir Walter Butler for to make a tomb for the Earl of Ormond, and to set it up in Ireland; for the which I had well paid me 100*l.* in hand, and 300*l.* when the work was set up at Kilkenny in Ireland.

1615.

* Vol. xviii. p. 675.

† William Suthis, master mason of Windfor-castle, citizen and gold-smith of London, is buried at Lambeth, where a tomb was erected for him by his wife. He died October 5, 1625. See the epitaph in Aubrey's history of Surrey, volume 5, page 248.

‡ Mr. Hawksmore had the original. Another copy was in the possession of captain Wind, an architect who will be mentioned hereafter.

“ 1615. Agreed with Mr. Griffin for to make a tomb for my *Lord of Northampton and to sett it in Dover-castle, for the which I had 500*l.* well payed. I made master Isaac James a partner with me in courtsey, because he was my master three years, that was, two years of my prentice, and one year journeyman.

“ In May 1615, I did set up a tomb for Sir Thomas Bodely in Oxford, which Mr. Hackwell of Lincoln’s-inn payed me 200*l.* good money.

“ In November 1615 Mr. *Jansen* in Southwark and I did sett up a tomb for Mr. Sutton at Charter-houfe, for the which we had 400*l.* well payed, but the little monument of Mr. Lawes was included, the which I made and all the carven work of Mr. Sutton’s tomb.

“ July 1616 was I sent into Scotland, where I undertook to do work in the King’s chapple and for the King’s clofett, and the organ, so much as came to 450*l.* of wainfcot-worke, the which I performed and had my money well payed, and 50*l.* was given to drink, whereof I had 20*l.* given me by the King’s command.

“ 1616. A bargain made with Mr. Chambers for the use of the Right Honorable †Luce Countes of Bedford, for one fair and stately tomb of touchstone and white marble for her father and mother and brother and sifter, for the which I was to have 1020*l.* and mylady was to stand at all charges for carridge and iron and setting up.

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“ 1619.

* Henry Howard Earl of Northampton. See catalogue of Royal and Noble Authors.

† Lucy Harrington, a great heirefs, wife of Edward Earl of Bedford, whose fortune and her own she waisted. She was a great patroness of the wits of that age, and was much celebrated by them, particularly by Dr. Donne. At Woburn there is a picture of her in a fantastic habit, dancing; and another very fine one by Honthorst, which will be mentioned hereafter.

“ 1619. A bargain made with Sir Charles Morison of Cashioberry in Hartfordshire for a tomb of alabaster and touchstone onely. One pictor of white marble for his father, and his own, and his sifter the Countess of * Sefex, as great as the life of alabaster, for the which I had well payed 260*l.* and four pieces given me to drink.

“ 1619. I was sent for to the officers of his majesty's workes to undertake the charge of the place of master mason for the new banquetting-house at Whitehall, wherein I was employed two years, and I had payed me four shillings and ten pence the day: And in that year I made the diall at St. James's, the King finding stone and workmanship only, and I had for it 6*l.*--13*s.*--4*d.* And I took down the fountain at Theobalds, and sett it up again, and the fountain at Nonsuch, and I was payed for both 48*l.*

“ And in 1622 I made the great * diall in the Privy-garden at Whitehall, for the which I had 46*l.*

“ And that year 1622 I made a diall for my Lord Brook in Holbourn, for the which I had 8*l.*--10*s.*

“ Unto Sir John Daves at Chelsey I made two statues of an old man and a woman and a diall, for the which I had 7*l.* a piece.

“ And a tomb for Dr. Donne's wife in St. Clement-danes, for the which I had fifteen pieces.

“ 1620. In Suffolke I made a tomb for Sir Edmund Bacon's lady, and in the same church of Redgrave I made another for his sifter Lady (Gawdy) and was very well payed for them. And in the same place I made two pictors of white marbell of Sir N. Bacon and his Lady,
and

* Bridget Morison wife of Robert Ratcliffe Earl of Suffex.

† Mr. Marr drew the lines.

and they were layed upon the tomb that Bernard Janſon had made there, for the which two pictors I was payed by Sir Edmund Bacon 200*l*.

“ I alſo made a monument for Mr. Spencer the poet, and ſet it up at Weſtminſter, for the which the Counteſs of Dorſett payed me 40*l*.

“ And another there for Mr. Francis Holles, the youngeſt ſon of the Earl of Clare, for the which the ſayd Earl payed for it 50*l*. [As this figure is of moſt antique ſimplicity and beauty, the deſign was certainly given by the Earl to Stone, who when left to himſelf had no idea of grace, as appears by the tomb of the Lytteltons at Oxford.]

“ My Lord of Clare alſo agreed with me for a monument for his brother Sir George Holles, the which I made and ſett it up in the chappell at Weſtminſter where Sir Francis Vere lyeth buried, for the which I was payed from the hands of the ſaid Earl of Clare 100*l*.

“ And in the ſame church I made an inſcription for Sir Richard Cox for the which I had 30*l*.

“ And another faſt by for Monſieur *Cafaſon*, the Lord Biſhop of Durham payed for it 60*l*.

“ And about this time (1625) I made for the Old Exchange in London four ſtatues, the one Edward 5, Richard 3, and Henry 7. for theſe three I had 25*l*. a piece, and one for Queen Elizabeth, which was taken down and ſett up again were now it ſtandeth at Guildhall gate, for the which I had 30*l*.

“ And in 1629 I made a tomb for mylady Paſton of Norfolk, and ſet it up at Paſton, and was very extraordinarily entertained there, and payed for it 340*l*

“ In 1631, I made a tomb for the Right Hon. Lady the Counteſs of Buckingham, and ſet it up in Weſtminſter-abbey, and was payed for it 560*l*.

“ In

“ In 1631, I made a tomb for Dr. Donne, and sett it up in St. Paul’s London, for the which I was payed by Dr. Mountford the sum of 120*l*. I took 60*l*. in plate, in part of payment.

“ In 1634 I made a chemny-peece for Sir John Holland, and sett it up at Godnon [Quidnam] in Norfolke, for the which I had 100*l*.

“ And 1632, I made a chemny-peece for Mr. Paston sett up at Oxnett in Norfolke, for the which I had 80*l*. and one statue of Venus and Cupid, and had 30*l*. for it ; and one statue of Jupiter 25*l*. and the three-headed dog Cerberus with a pedestall 14*l*. and Seres, and Hercules, and Mercury 50*l*. and a tomb for mylady Catherine his dear wife 200*l*. and a little chemny-peece in a banquetting-house 30*l*. and one *Rance* marbel tabel with a foot 15*l*. and divers other things sent down to him from time to time, as paintings, arms, &c. and in May 1641 sent to him three statues, the one Appollo, Diana, and Juno, agreed for 25*l*. a piece, with pedestals.

“ In 1635 I made a tomb for the two sonnns of Sir Thomas Littleton, and sett it up in Malden-college in Oxford, where the boys were drowned, for the which work I had 50*l*.

“ In 1640 I made a tomb for my Lord Castleton Vycount Dorchester, and sett it up at Westminster-abbey, for the which I had 200*l*. and an old monument that stood in the same place before sett up for his Lady some eight years before.*

“ The

* As persons of curiosity may be glad to know the workman and the expence of the tombs of their ancestors, I shall here briefly recapitulate the rest. For Lady Bennet’s at York, 35*l*. Sir Roger Wilbraham’s at Hadley by Barnet, 80*l*. Sir Thomas Hayes in Aldermanbury, 100*l*. Sir Robert Drury at Hasted by Bury, 140*l*. Alderman Anguiff at Norwich 20*l*. Sir Thomas Ewer at Lynn 95*l*.

Lady

The whole receipts as they were cast up by Stone's kinsman Charles Stoakes amounted to 10889*l*.

Besides these works Stone in 1629 undertook to build for the Earl of Holland at Kensington two piers of good Portland stone to hang a pair of great wooden gates; the estimate of the piers (which were designed by Inigo Jones, and are still standing at Holland-house tho' removed to greater distance from each other) was 100*l*.

He built the stone gates for the physic-garden at Oxford, designed too by Inigo, for the Earl of Danby, by whom (as by some other persons) he was employed even as an architect. The Earl ordered Stone to design a house for him at Cornbury, and to direct the workmen, for which he was paid 1000*l*. In 1638 he built Tarthall near Buckingham-house for the Countess of Arundel, and had paid to him at

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different

Lady Cary, mother of Lord Davers, at Stow Northamptonshire, 220*l*. Mr. Moleworth at Croyland, 23*l*. Mrs. Palmer at Enfield, 16*l*. Sir Thomas Cornwallis, groom-porter, at Portchester, 18*l*. Mr. Cornwallis of Suffolk 16*l*. Sir Thomas Monfon's father and mother, set up two miles beyond Lincoln. for Sir Edmund Paston, 100*l*. Sir Charles Morrifon and his Lady in the chancel at Watford, 400*l*. Sir George Copen at St. Martin's, 40*l*. Dr. Barker in New-college Oxford, 50*l*. Lord Knevett at Stanwell Middlesex, 215*l*. Sir Adam Niton (Newton) at Charlton by Greenwich, 180*l*. Sir Humphrey Lee at Acton-Bromwell, 66*l*. Sir Thomas Palmer at Winam, Kent, 100*l*. Sir Thomas Meary at Walthamstow, 50*l*. Sir William Stonehouse at Radley, Oxfordshire, 120*l*. Sir Richard and Lady Verney at Compton-Verney, 90*l*. Mr. Cook and his wife at Brampton, Suffolk, 130*l*. Sir Julius Caesar in St. Helen's London, 110*l*. Lord and Lady Spencer at Althrop, 600*l*. This was in 1638. Lord Chief Justice Coke at Tittleshall, 400*l*. Sir Thomas Puckering at Warwick, 200*l*. Judge Hatton at St. Dunstan's by Temple-bar 40*l*. Sir J. Worfnom at Stanmore, 200, and a porch to the new church there, 30*l*. Besides others for very obscure persons, and without specification of place.

different times to pay workmen 634*l*. He built the front of St. Mary's at Oxford, and executed many works at Windsor for King Charles, particularly three cartouches to support the balcony, the star and garter. The carving on Mr. Sutton's tomb in the Charterhouse, and the little tomb of Mr. Laws there were of his work, as was the figure of the Nile on the stairs at Somerfet-house; the other was done by Kerne a German, who married Stone's sister. He employed several workmen, some of whose names he has preserved among his own accounts, as follow;

1629. John Hargrave made the statue of Sir Edward Cook for 15*l*.--0*s*.--0*d*.

1631. Humphrey Mayor finisht the statue for Dr. Donne's monument, 8*l*.--0*s*.--0*d*.

1638. John Hargrave made the statue to the monument of Lord Spencer, 14*l*.--0*s*.--0*d*. and Richard White made the statue of Lady Spencer, 15*l*.--0*s*.--0*d*.

1643. John Schurman, carver.

Nicholas Stone died in 1647, and was buried in St. Martin's, where on the north wall within the church is the following inscription, with a profile of his head,

“ To the lasting memory of Nicholas Stone, Esq; master mason to his majesty, in his life time esteemed for his knowledge in sculpture and architecture, which his works in many parts do testify, and, though made for others, will prove monuments of his fame. He departed this life on the 24th of August 1647, aged sixty-one, and lyeth buried near the pulpit in this church. Mary his wife and Nicholas his son, Iye also buried in the same grave. She died November 19th, and He on the 17th of September, 1647. H. S. posuit.”

Stone





Lilly pinxt

Bannerman, sculp.

HENRY STONE.

Stone had three sons, Henry, Nicholas, and John. The two eldest were sent to Italy to study ; the youngest was educated at Oxford, being designed for a clergyman, but in the civil war he entered into the army on the King's side. During that period this John Stone published a book on fortification, called *Enchiridion*, with many small cuts etched by himself but without his name. The King's forces being routed, young Stone and a companion made their escape ; the latter was taken and hanged before his father's door in Smithfield, but Stone hid himself in his father's house in Long-acre for above a twelve-month, without the knowledge, says Vertue, of his father, whence I suppose, he had either offended the old man by quitting his studies for arms, or the father was too prudent to risk the emoluments of his profession by engaging in party-dissentions. John at last found means of retiring to France, where he lived some years, and, I conclude, applied himself to the arts, as we shall find him after his return engaged in his father's business. Nicholas, the second son, was of a promising genius ; and while abroad modelled after the antiques so well, that his works have been mistaken for the best Italian masters. Mr. Bird the statuary had the Laocoon and Bernini's Apollo and Daphne in Terra cotta by this Nicholas Stone, and Vertue saw a book with many of his drawings of palaces, churches, and other buildings in Italy. He returned to England in 1642, and died the same year as his father.

Henry, the eldest son, who erected the monument for his father, mother, and brother, carried on, in conjunction with John, the business of statuary, after his father's death ; though Henry addicted himself chiefly to painting, and was an excellent copyist of Vandyck and the Italian masters : He is generally known by the name of *Old Stone*, I suppose to distinguish him from his brother John. Henry wrote a
book

book, a thin folio, entituled the third part of the art of painting, taken mostly from the ancients. Vertue, who saw this book, was uncertain whether the two former parts were composed by Stone, or by some other author. The accounts of Nicholas Stone, sen. which I have quoted above, were continued by John, while he and Henry worked in partnership; among other articles are the following;

“ In the year of our Lord 1659 my brother and I made a tomb for the Lord Ashley, for which we had 60*l*.

“ Formerly I made a little tomb of white marble, being an eagle with an escutcheon upon his breast, sett up at Sunning in Barkshire, for 7*l*.

“ In Ano. 1656 I sett up a little tomb in the Temple church for Sir John Williams, and had for it 10*l*. It was an eagle of white marble.” There are but fifteen monuments entered in this account, the prices of none of which rise above 100*l*. Consequently the sons, I suppose, never attained the reputation of the father.

A head of Sir Jonas Moore with a scroll of paper in his hand was engraved by T. Crofs in 1649 from a painting by Henry Stone,* whose house, garden, and work-yard in Long-acre, the same that had been his father's, were rented from the crown at 10*l*. a year, as appeared when surveyed in 1650 by the commissioners appointed to inspect the lands that had belonged to the King. Henry Stone died in 1653, and was buried near his father, where a monument was erected and this epitaph written for him by his brother John.

“ To the memory of Henry Stone of Long-acre, painter and statuary, who having passed the greatest part of thirty-seven years in Holland, France,

* Ferdinando Boll, the painter, sent his own portait to Henry Stone, in exchange for his. Boll's was sold to Counsellor Eades at Warwick in 1680.

France, and Italy, atchieved a fair renown for his excellency in arts and languages, and departed this life on the 24th day of August, A. D. 1653, and lyeth buried near the pulpit in this church :

His friends bewail him thus,

Could arts appease inexorable fate,
Thou hadst survived this untimely date ;
Or could our votes have taken place, thy fun
Had not been set thus at it's glorious noon :
Thou shouldst have lived such statues to have shown
As Michael Angelo might have wished his own :
And still thy most unerring pencil might
Have rais'd his admiration and delight,
That the beholders should inquiring stand
Whether 'twas Nature's or the Artist's hand.
But thy too early death we now deplore,
There was not art that thou couldst live to more,
Nor could thy memory by age be lost,
If not preserved by this pious cost :
Thy name's a monument that will surpass
The Parian marble or Corinthian brass.

John Stone to perfect his fraternal affections erected this monument."

And a little lower, June 1699,

Four rare Stones are gone,
The Father and three Sons,

In memory of whom their near kinsman, Charles Stoakes, repaired this monument.

John Stone, the last of the family, died soon after the Restoration; and Stoakes, the person above-mentioned, from whom Vertue learned all these circumstances, came into possession of many drawings, prints, paintings, models, &c. particularly many portraits of the family in small by Henry Stone; and from Stoakes, the pictures fell into the hands of Mr. Cock the auctioneer.

B E R N A R D J A N S E N

was an architect at the same time that Nicholas Stone was the fashionable statuary. They were employed together as appears by the foregoing memorandums on the tomb of Mr. Sutton, the founder of the Charterhouse. Of what country Jansen* was, does not appear; by both his names I conclude a foreigner, and probably a Fleming, as he was a professed imitator of Dieterling, a famous builder in the Netherlands, who wrote several books on architecture. Jansen was engaged on many great works† here; he built Audley-Inn,‡ and the greater part of Northumberland-

* Among the Harleian MSS. No. 8. art. 15. are articles of agreement between Paul D'ewes, Esq; and Jan. Jansen stone-cutter, for setting up a tomb in the church of Stowlangtoft. Dated June 25, 1624.

† This account Vertue received from Stoakes, the relation of Stone, mentioned in the preceding article.

‡ Audley-Inn near Walden in Suffolk, was an immense pile of building; the rooms large, but not lofty in proportion, and a gallery of vast extent. It was erected by THOMAS Howard Earl of Suffolk, Lord Treasurer in the reign of James I. and was generally supposed to be founded on Spanish gold, his Countess, who had great sway with him, being notoriously corrupt. There is a whole length of her in the hall at Gorhambury. She was mother of the memorable Frances Countess of Essex and Somerset.

thumberland-house, except the frontispiece, which Vertue discovered to be the work of the next artist

GERARD CHRISMAS.

Before the portal of that palace was altered by the present Earl of Northumberland, there were in a freeze near the top in large capitals C. Æ. an enigma long inexplicable to antiquarians. Vertue found that at the period when the house was built, lived Christmas, an architect and carver of reputation, who gave the design of Aldersgate, and cut the basrelief on it of James I. on horseback. 'Till a clearer explanation* of those letters are given, I shall conclude with Vertue that they signified, Christmas aedificavit. Jansen probably built the house, which was of brick, and the frontispiece, which was of stone, was finished by Christmas. The carvers of the great ship, built at Woolwich by Mr. Peter Pett in 1637, were John and Mathias Christmas, sons of Gerard.†

JOHN SMITHSON

was an architect in the service of the Earls of Newcastle. He built part of Welbeck in 1604, the riding-house ‡ there in 1623, and the stables

* In the new description of London vol, 5, it is said, that from some letters on the front, when it was last rebuilt, it was inferred, that one Miles Glover was the architect. I never heard of any letters there but C. Æ. which certainly do not denote Miles Glover.

† Vertue had seen a printed copy of verses in praise of the father.

‡ As appears by his name over the gate.

stables in 1625; and when William Cavendish, Earl and afterwards Duke of Newcastle, proposed to repair and make great additions to Bolsover-castle, Smithson, it is said, was sent to Italy to collect designs. From them I suppose it was that the noble apartment erected by that Duke, and lately pulled down, was compleated, Smithson dying in 1648. Many of Smithson's drawings were purchased by the late Lord Byron from his descendents who lived at Bolsover, in the chancel of which church Smithson is buried with this inscription;

Reader, beneath this plain stone buried lies
 Smithson's remainder of mortality;
 Whose skill in architecture did deserve
 A fairer tomb his memory to preserve:
 But since his nobler works of piety
 To God, his justice and his charity,
 Are gone to heaven, a building to prepare
 Not made with hands, his friends contented are,
 He here shall rest in hope, 'till th' worlds shall burn,
 And intermingle ashes with his urn.

Ob. Decemb. 27, 1648.

His son, a man of some skill in architecture, was buried in the same grave.

STEPHEN HARRISON

who calls himself joyner and architect, invented the triumphal arches erected in London for the reception of James I. They were engraved by Kip on a few leaves in folio, a work I never saw but in the library at Chatsworth.

I shall

I shall conclude what I have to say on the reign of King James, with a brief account of a few of his medallists. This article is one of the most deficient in Vertue's notes; he had found but very slight materials, though equally inquisitive on this head with the rest. One must except the subject of the two Simons, of whose works as he himself published a most curious volume, I shall omit the mention of them in this catalogue, only desiring that Vertue's account of the two Simons and Hollar, and the catalogues of the collections of King Charles, King James and the Duke of Buckingham, may be regarded as parts of this his great design. By those specimens one sees how perfect he wished and laboured to make the whole.

I was in hopes of completing this article, by having recourse to Mr. Evelyn's Discourse on Medals, but was extremely disappointed to find that in a folio volume, in which he has given the plates and inscriptions of a regular series of our medals, he takes not the least notice of the gravers. I should not have expected that a virtuoso so knowing would have contented himself with descriptions of the persons represented, he who had it in his inclination, and generally in his power, to inform posterity of almost every thing they would wish to learn. Had Mr. Evelyn never regretted his ignorance of the names of the workmen of those inimitable medals of the Seleucidae, of the fair coins of Augustus, and of the Denarii of the other Roman Emperors? Was he satisfied with possessing the effigies of Tiberius, Claudius, Irene, without wishing to know the names of the ingenious and more harmless gravers----Why did he think posterity would not be as curious to learn who were the medallists of Charles II. James I. Mary I.? He has omitted all names of gravers except in two or three of the plates,

and even there says not a word of the artist. For instance in a medal of Charles I. p. 113, under the King's bust are the letters N. R. F. I cannot discover who this N. R. was. Thomas Rawlins was a graver of the mint about that time ; perhaps he had a brother who worked in partnership with him. I was so surprized at this omission, that I concluded Mr. Evelyn must have treated of the gravers in some other part of the work. I turned to the index, and to my greater surprize found almost every thing but what I wanted. In the single letter *N.* which contains but twenty-six articles, are the following subjects, which I believe would puzzle any man to guess how they found their way into a discourse on medals ;

Nails of the crofs.

Negros.

Narcotics.

Neocoros.

Nations, whence of such various
dispositions.

Nightingale.

Noah.

Natural and artificial curiosities.

Noses.

Navigation.

Nurses, of what importance their
temper and dispositions.

Neapolitans, their character,

In short, Mr. Evelyn, who loved to know, was too fond of telling the world all he knew.† His virtue, industry, ingenuity, and learning, were remarkable ; one wishes he had written with a little more judgment---

† Among other branches of science, if one can call it so, Mr. Evelyn studied Physiognomy, and found dissimulation, boldness, cruelty and ambition in every touch and stroke of Fuller's picture of Oliver Cromwell's face, which he says, was the most resembling portrait of the Protector. In Vandyck's Earl of Strafford, a steady, serious, and judicious countenance ; and so in many others whose characters from knowing their history he fancied he saw in their features. How his divination would have been puzzled if he had been shown a picture of Cromwell in
the

ment---or perhaps it is not my interest to wish so ; it would be more prudent to shelter under his authority any part of this work that is not much to the purpose.

All this author says* of our medallists is, that we had Symons, Rawlins, Mr. Harris, Christian, &c. and then refers us to his Chalcography,† where indeed he barely names two more, Restrict and Johnson, of whom I can find no other account. The reader must therefore accept what little is scattered up and down in Vertue's MSS. I have already mentioned one or two in the preceding volume. The first graver I meet in the reign of James is

C H A R L E S A N T O N Y,

to whom Sir Thomas Knyvet, master of the mint in the second of that King, paid by warrant 40*l.* for gold and workmanship, for gravings an offering piece of gold, Anthony having then the title of the King's graver.‡ Vertue supposes this person made the medal in 1604 on the peace with Spain, a medal not mentioned by Evelyn, and that he continued in office 'till 1620. Mr. Anstis informed him of a warrant to a brother of Charles Antony, called

THOMAS.

the contemptible appearance, which, Sir Philip Warwick says, he made at his first entry into the House of Commons. Or if my Lord Strafford had continued to oppose the court, and had never changed sides, would Mr. Evelyn have found his countenance so STEADY and JUDICIOUS ?

* Page 239.

† Page 49.

‡ I have a thin plate of silver larger than a crown piece, representing King James on his throne. It is very neat workmanship, and probably by this Antony.

T H O M A S A N T O N Y

curatori monetae et sigillorum regis ad cudendum magnum sigillum pro episcopatu et comitatu palatino Dunelm. 1617. But of neither of these brothers do I find any other traces.

N I C H O L A S B R I O T

was a native of Lorrain, and graver of the mint to the King of France, in which kingdom he was the inventor, or at least one of the first proposers of coining money by a press, instead of the former manner of hammering. As I am ignorant myself in the mechanic part of this art, and have not even the pieces quoted by Vertue, I shall tread very cautiously, and only transcribe the titles of some memorials which he had seen, and from whence I conclude a literary controversy was carried on in France on the subject of this new invention, to which, according to custom, the old practitioners seemed to have objected, as, probably interfering with the abuses of which they were in prescriptive possession.

Raisons de Nicolas Briot, tailleur et graveur des monoyes de France, pour rendre et faire toutes les monoyes du royaume à l'advenir uniformes et semblables, &c.

Les remontrances faites par la cour des monoyes contre la nouvelle invention d'une presse ou machine pour fabriquer les monoyes, proposée par Nicolas Briot. 1618. quo.

Examen d'un avis présenté au conseil de sa majesté 1621 pour la reformation des monoyes par Nicolas Briot. composé par Nicolas Coquerel. This Coquerel, I find by another note, was *Generalis monetarius*,

or

or Pope of the mint, into which the reformation was to be introduced. The Luther, Briot, I suppose, miscarried, as we soon afterwards find him in the service of the crown of England, where projectors were more favorably received. From these circumstances I conclude he arrived in the reign of King James, though he did not make his way to court before the accession of King Charles, the patron of genius. Briot's first public work was a medal of that Prince exhibited in Evelyn, with the artist's name and the date 1628. To all or to almost all his coins and medals he put at least the initial letter of his name. He was employed both in England and Scotland. In 1631, as appears by Rymer's *Foedera*, tom xix. p. 287, a special commission was appointed for making trial of the experience skill and industry of Nicholas Briot, in the coinage of money at the mint, dated June 13, 1631, at Westminster. This was the project he had attempted in France, by instruments, mills and presses, to make better money and with less expence to the crown than by the way of hammering. The scheme was probably approved, for in the very next year we find him coining money upon the regular establishment. There is extant a parchment roll, containing the accounts of Sir Robert Harley, Knight of the Bath, master worker of his majesty's monies of gold and silver within the tower of London, in the reign of King Charles I. from November 8, 1628, to August 1, 1636. In this account, in 1632 are payments to Briot for coining various parcels of gold and silver, which are followed by this entry.

“ And delivered to his majestie in fair silver monies at Oatlands by Sir Thomas Aylesbury, viz. iij crownes, and iij half crownes of Briot's moneys, and iij crownes, and iij half crownes, and ten shillings of the monoyers making.”

These comparative pieces were probably presented to the King by Sir Robert Harley, Briot's patron, to show the superior excellence of the latter's method.

Briot returned to France about 1642, having formed that excellent scholar Thomas Simon.

In a private family (the name of which he does not mention) Vertue saw a peachstone, on which was carved the head of King Charles full faced, with a laurel, and on the reverse, St. George on horseback, with the garter round it; and on one side above the King's head, these letters NB. The tradition in that family was, that the carver having been removed from the service of the crown, and at last obtaining the place of poor Knight at Windsor, cut that curiosity to show he was not superannuated nor incapable of his office as he had been represented. If the mark NB signified Nicholas Briot, as is probable, either the story is fictitious, or Briot did not return to France on the breaking out of the civil war. The latter is most likely, as in the Treasury, where the plate of St. George's chapel is deposited, there is such another piece, though inferior in workmanship to that above-mentioned. In the Museum at Oxford are two small carvings in wood, Christ on the cross and the Nativity, with the same cypher NB on each.

ANECDOTES of PAINTING, &c.

CH A P. II.

CHARLES I. *His Love and Protection of the Arts, Accounts of Vanderdort and Sir Balthazar Gerbriere. Dispersion of the King's Collection, and of the Earl of Arundel's.*

THE accession of this Prince was the first aera of real taste in England. As his temper was not profuse, the expence he made in collections, and the rewards he bestowed on men of true genius and merit, are proofs of his judgment. He knew how and when to bestow. Queen Elizabeth was avaricious with pomp; James I. lavish with meanness. A prince who patronizes the arts, and can distinguish abilities, enriches his country, and is at once generous and an oeconomist. Charles had virtues to make a nation happy; fortunate, if he had not thought, that he alone knew how to make them happy, and that he alone ought to have the power of making them so!

His character, as far as it relates to my subject, is thus given by Lilly; "He had many excellent parts in nature, was an excellent
horseman,

horseman, would shoot well at a mark, had singular skill in limning, was a good judge of pictures, a good mathematician, not unskillfull in music, well read in divinity, excellently in history and law, he spoke several languages, and writ well, good language and style." Perinchief is still more particular; "His soul, says that writer, was stored with a full knowledge of the nature of things, and easily comprehended almost all kinds of arts that either were for delight or of a public use; for he was ignorant of nothing, but of what he thought it became him to be negligent, for many parts of learning, that are for the ornament of a private person, are beneath the cares of a crowned head. He was well skilled in things of antiquity, could judge of medals whether they had the number of years they pretended unto; his libraries and cabinets were full of those things on which length of time put the value of rarities. In painting he had so excellent a fancy, that he would supply the defect of art in the workman, and suddenly draw those lines, give those airs and lights, which experience and practice had not taught the painter. He could judge of fortifications, and censure whether the cannon were mounted to execution or no. He had an excellent skill in guns, knew all that belonged to their making. The exactest arts of building ships for the most necessary uses of strength or good sailing, together with all their furniture, were not unknown to him. He understood and was pleased with the making of * clocks and watches.

He

* Mr. Oughtred made a horizontal instrument for delineating dials, for him; "Elias Allen, says that celebrated mathematician, having been sworn his majesty's servant had a purpose to present his majesty with some new-year's gift, and requested me to devise some pretty instrument for him. I answered that I have heard that his majesty delighted much in the great concave dial at Whitehall; and
what

He comprehended the art of printing. There was not any one gentleman of all the three kingdoms that could compare with him in an universality of knowledge. He encouraged all the parts of learning, and he delighted to talk with all kind of artists, and with so great a facility did apprehend the mysteries of their professions, that he did sometimes say, “ He thought he could get his living, if necessitated, by any trade he knew of, but making of hangings ;” although of these he understood much, and was greatly delighted in them ; for he brought some of the most curious workmen from foreign parts to make them here in England.”*

With regard to his knowledge of pictures, I find the following anecdote from †a book called the original and growth of painting by Richard Atkyns Esq; “ This excellent Prince, says that author, who was not only aliquis in omnibus, but singularis in omnibus, hearing of rare heads (painted) amongst several other pictures brought me from Rome, sent Sir James Palmer to bring them to Whitehall to him, where were present divers picture-drawers and painters. He asked them all, of whose hand that was ? some guest at it ; others were of another opinion, but none was positive. At last said the King, This is of such a man’s hand, I know it as well as if I had seen him draw it ; but, said he, is there but one man’s hand in this picture ? None did discern

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whether

what fitter instrument could he have than my horizontal, which was the very same represented in flat.” Biogr. Brit. vol. 5. p. 3279. Delamain, another mathematician, made a ring dial for the King, which his majesty valued so much, that, on the morning before he was beheaded, he ordered it to be given to the Duke of York, with a book showing it’s use. ib. p. 3283.

* Life of Charles I. at the end of the Icon Basilike. edit. 1727.

† I transcribe from Vertue’s extract ; I never saw the book he quotes.

whether there was or not ; but most concluded there was but one hand: Said the King, “ I am sure there are two hands have workt in it, for I know the hand that drew the heads, but the hand that did the rest I never saw before.” Upon this a gentleman that had been at Rome about ten years before, affirmed that he saw this very picture, with the two heads unfinished at that time, and that he heard his brother (who staid there some years after him) say, that the widow of the painter that drew it wanting money, got the best master she could find to finish it and make it saleable.” This story which in truth is but a blind one, especially as Mr. Atkyns does not mention even the name of the painter of his own picture, seems calculated to prove a fact, of which I have no doubt, his majesty’s knowledge of hands. The gentleman who stood by and was so long before he recollected so circumstantial a history of the picture, was, I dare say, a very good courtier.

The King is said not only to have loved painting but to have practiced it ; it is affirmed that Rubens corrected some of his * majesty’s drawings.

It was immediately after his accession that Charles began to form his collection. The crown was already in possession of some good pictures : Henry VIII. had several. What painters had been here had added others. Prince Henry, as I have said, had begun a separate collection both of paintings and statues. All these Charles assembled, and sent commissions into France and Italy to purchase more. Cross† was dispatched into Spain to copy the works of Titian there : and no doubt
as

* De Piles, in his life of Rubens, says, that the King’s mother-in-law, Mary de’ Medici designed well.

† Vincentio Carducci in his dialogo della pittura printed at Madrid in 1633, calls him Michael de la Crux ; others say it was Henry Stone jun. who was sent

as soon as the royal taste was known, many were brought over and offered to sale at court. The ministers and nobility were not backward with presents of the same nature. Various are the accounts of the jewels and bawbles presented to magnificent Elizabeth. In the catalogue of King Charles's collection are recorded the names of several of the court who ingratiated themselves by offerings of pictures and curiosities. But the noblest addition was made by the King himself: He purchased at a great * price the entire cabinet of the Duke of Mantua, then reckoned the most valuable in Europe. But several of those pictures were spoiled by the quicksilver on the frames, owing I suppose to carelessness in packing them up. Vanderdort, from whom alone we have this account, does not specify all that suffered, though in general he is minute even in describing their frames. The list, valuable as it is, notwithstanding all its blunders, inaccuracy, and bad English, was I believe never completed, which might be owing to the sudden death of the composer. There are accounts in MS. of many more pictures, indubitably of that collection, not specified in the printed catalogue.

Now I have mentioned this person, Vanderdort, it will not be foreign to the purpose to give some little account of him, especially as to

him

to Spain. When Charles was at that court, the King of Spain gave him a celebrated picture by Titian called the Venus del Pardo, see catal. p. 103; and the Cain and Abel by John of Bologna, which King Charles afterwards bestowed on the Duke of Buckingham, who placed it in the garden of York-house. See Peacham, p. 108.

* The lowest I have heard was 20,000*l.* So R. Symondes said.

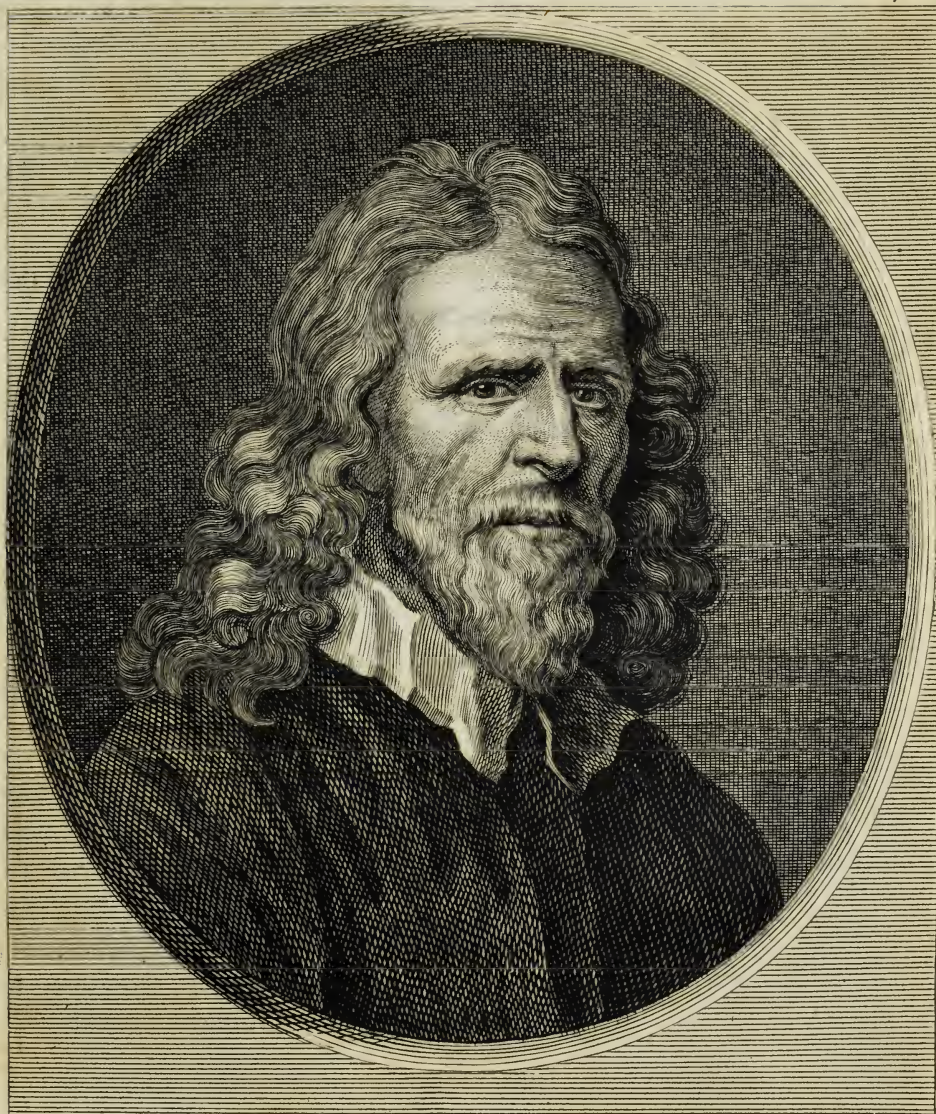
him we owe, * however mangled, the only record of that Royal Museum.

Abraham Vanderdort, a Dutchman, had worked for the Emperor Rodolphus, whose service he left we do not know on what occasion. He brought away with him a bust of a woman modelled in wax as large as the life, which he had begun for that monarch, but Prince Henry was so struck with it, that though the Emperor wrote several times for it, the young Prince would neither part with the work nor the workman, telling him he would give him as good entertainment as any Emperor would---and indeed Vanderdort seems to have made no bad bargain. He parted with the bust to the Prince upon condition, that as soon as the cabinet, then building from a design of Inigo Jones, should be finished, he should be made keeper of his Royal Highness's medals with a salary of 50*l.* a year ;† a contract voided by the death of the Prince. However, upon the accession of King Charles, Vanderdort was immediately retained in his service with a salary of 40*l.* a year, and appointed keeper of the cabinet. This room was erected about the middle of Whitehall, running across from the Thames towards the banquetting-house, and fronting westward to the privy-garden.‡ Several warrants for payments to Vanderdort as follow are extant

* The original copy, of which there were two or three transcripts, is preserved in the Ashmolean Museum at Oxford. Tom Hearne once thought of publishing it, but at last concluding it was German, gave it over. Mr. Vertue, better grounded, and still more patient, transcribed it for the press, but dying before the impression was finished, it was published by Mr. Bathoe, as were Vertue's catalogues of the collections of James II. the Duke of Buckingham, Queen Caroline, &c. the whole making three volumes in quarto.

† See Birch's life of Prince Henry. append. p. 467, and Rymer vol. 18, p. 100.

‡ Catalogue of King Charles's collection p. 164.

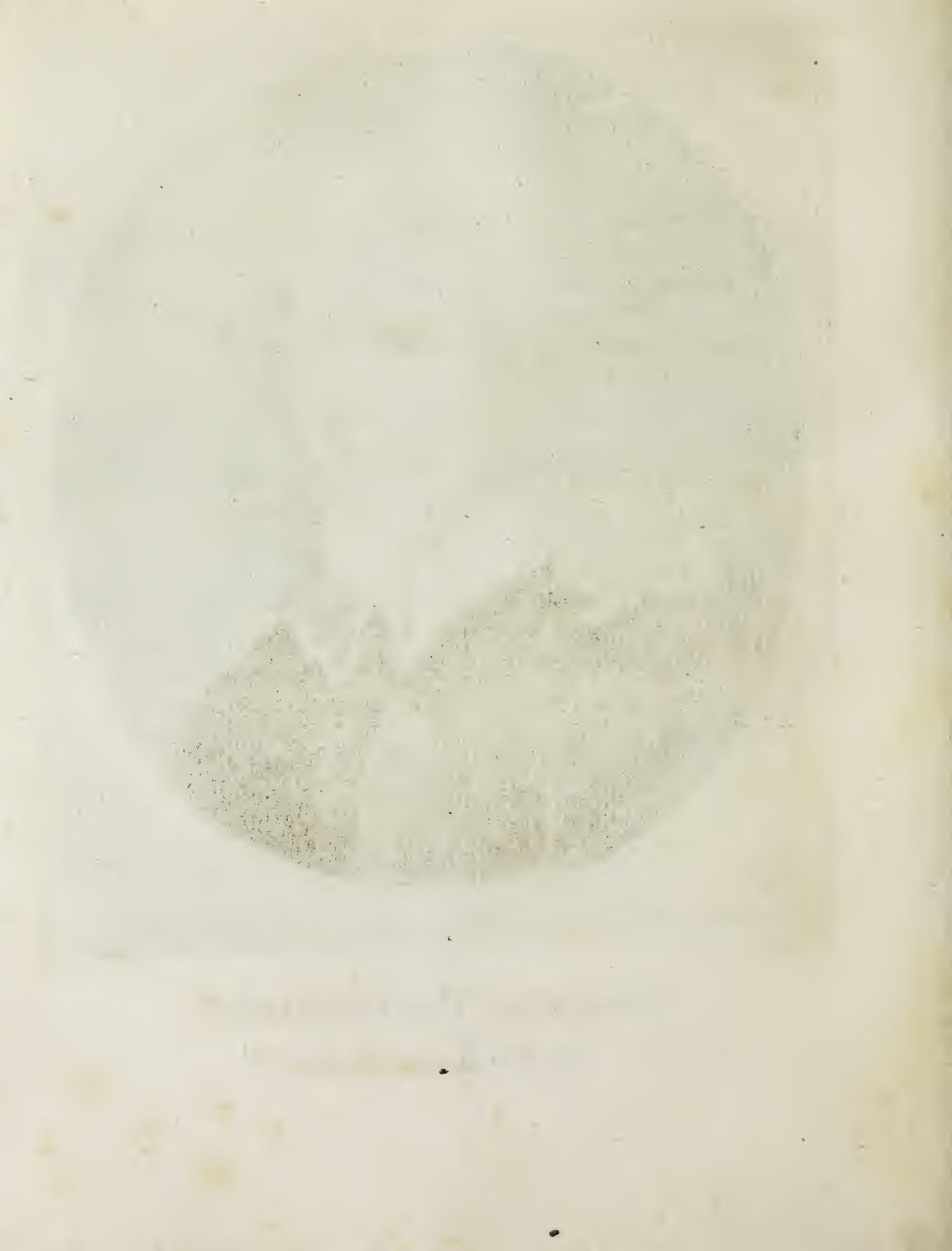


Dobson pinx.

T. Chambers sculp.

ABRAHAM VANDERDORT.

From the Original at Houghton.



extant in Rymer, and among the Conway papers ; one of the latter is singular indeed, and shows in what favour he stood with his royal master.

“ The second day of April 1625, at St. James. His majesty was pleased by my Lord Duke of Buckingham’s meanes to send for Sir Edward Villiers, warden of his majesties mint, as also for his owne servant Abraham Vanderdoort, where his majesty did command in the presence of the said Lord Duke and Sir Edward Villiers that the said Abraham Vanderdoort should make patterns for his majesties coynes, and also give his assistance to the engravers and his furtherance that the same may be well engraven according to their abilities. For which he desireth a warrant with an annual fee of 40*l.* a year, whereby it may appear that it was his majesties pleasure to appoint him for that service.” Conway papers. At the bottom of this paper is this entry, “ It is his majesties pleasure that the clerk of his majesties signett for the tyme being doe cause a booke to be prepared fitt for his majesties signature of the office, with the annuitie or fee beforementioned to be paid out of the exchequer duringe his life.”

The patent itself is in Rymer.*

“ A warrant under the signet to the officers of his majesty’s household for the allowance of five shillings and sixpence by the day unto Abraham Vanderdoorte for his boorde wages, to begyne from Christmas last and to contynue during his life. By order of the Lord Conway and by him procured. March 24, 1625.”†

“ Docquett. 110. Junii. 1628. A warrant unto Abraham Vanderdort for his lyfe of the office of keeper of his majesties cabynett roome

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with

* Foedera vol. xviii, p. 73.

† Conway papers.

with a pension of 40*l.* per annum, and of provider of patternes for the punches and stampes for his majesties coyne in the mynt with the allowance of 40*l.* per annum for the same payable quarterly out of the exchequer, the first payment to begynne at Midsummer next 1628. With further warrant to pay unto him the several arrearage of 120*l.* 100*l.* and of 10*l.* due unto him upon privy seales for and in respect of his employment in the said office and place which are to bee surrendered before this passe the greate seale. His majesties pleasure signified by the Lord Viscount Conway and by him procured. Subscribed by Mr. Solicitor Generall."

"To Mr. Attorney; Junii 17, 1628. Sir, his majestie is pleased to make use of the service of his servaunt Abraham Vanderdoort, to make patternes for his majesties coynes, and give his assistance and furtherance to the engravers for the well makinge of the stamps; and for his paines therein to give him an allowance of 40*l.* per ann. duringe pleasure. To which purpose you will be pleased to draw a bill for his majesties signature.*

"Docquett. 110. Octobr. 1628. A letter to Sir Adam Newton Knight and Baronett, receaver generall of his majesties revenue whilest he was Prince, to pay unto Abraham Vanderdort for the keeping of his majesties cabinet room at St. James's, and other service the some of 130*l.* in arreare due unto him for the said service from our Lady-day 1625, 'till Midsummer 1628; procured by Lord Viscount Conway."

The next is the extraordinary paper I mentioned; it shows at once how far the royal authority in that age thought it had a right to extend, and how low it condescended to extend itself.

"Docquett.

* Minute of a letter from Lord Conway.

“Docquett. 28. November. 1628. A letter to Louysa Cole, the relict of James Cole, in favour of Abraham Vanderdort his majesties servant, recommending him to her in the way of marriage. Procured by the Lord Viscount Conway.”

What was the success of this royal interposition I no where find. Vanderdort, in his catalogue,* mentions presents made by him to the King, of a book of prints by Albert Durer, of a head in plaister of Charles V. and of the arm of the King of Denmark, modelled from the life. It is certain that the poor man had great gratitude to or great awe of Charles I. The King had recommended to him to take particular care of a miniature by Gibson, the parable of the lost sheep. Vanderdort laid it up so carefully, that when the King asked him for it, he could not find it, and hanged himself in despair.† After his death his executors found and restored it. As this piece is not mentioned in the catalogue, probably it was newly purchased. There is an admirable head of Vanderdort by Dobson at ‡ Houghton.

The King who spared neither favours, nor money, to enrich his collection, invited Albano into England by a letter written with his own hand. It succeeded no more than a like attempt of the Duke of Buckingham to draw Carlo Maratti hither. Carlo|| had drawn for that

* Page 57. 72.

† Sanderson's Graphice page 14.

‡ In the Aedes Walpolianae I have called this, Dobson's father, as it was then believed; but I find by various notes in Vertue's MSS. that it was bought of Richardson the painter, and is certainly the portrait of Vanderdort.

|| Several English sat to that master at Rome, particularly the Earls of Sunderland, Exeter, and Roscommon, Sir Thomas Isham, Mr. Charles Fox, and Mr. Edward Herbert of Packington, a great virtuoso. The portrait of Lord Sunder-
land

that Duke the portraits of a Prince and Princess of Brunswic, but excused himself from obeying the summons, by pleading that he had not studied long enough in Rome, and was not yet worthy of painting for the King. Simon Vouet, an admired French painter, who while very young had been sent over in 1604 to draw the portrait of some lady of great rank retired hither from Paris, was invited by King Charles with promise of great rewards to return to England, but declined the offer.* His majesty was desirous too of having something of the hand of Bernini. Vandyck drew in one piece the full face and the two profiles of the King, from which Bernini made a bust, that was consumed or stolen in the fire of Whitehall.† It was on seeing this picture that Bernini pronounced

land is at Althrop, a whole length, in a loose drapery like an Apostle; the head and hands are well painted. The head of Mr. Herbert, who was called *the rough diamond*, was with some of his books left by his nephew to the library of the Middle-temple, where it remains. At Waldeffare in Kent a portrait of Sir Robert Furnese.

* Felibien.

† It is very uncertain what became of this bust: Vertue from several circumstances, which I shall lay before the reader, believed it was not destroyed. Cooper the print-seller told him that he had often heard Norrice frame-maker to the court, and who saved several of the pictures, averr, that he was in the room where the bust used to stand over a corner chimney, and that it was taken away before that chamber was destroyed. Lord Cutts who commanded the troops, was impatient to blow up that part, and yet after he had ordered the drums to beat, it was half an hour before the explosion was begun, time enough to have saved the bust, if it was not stolen before. Sir John Stanley, then deputy-chamberlain, was of the latter opinion. He was at dinner in Craig-court when the fire began which was about three o'clock: He immediately went to the palace, and perceived only an inconsiderable smoke in a garret, not in the principal building. He found Sir Christopher

pronounced, as is well known, that there was something unfortunate in the countenance of Charles. The same artist made a bust too of Mr. Baker, who carried the picture to Rome. The Duke of Kent's father bought the latter bust at Sir Peter Lely's sale; it is now in the possession of Lord Royston, and was reckoned preferable to that of the King. Mr. Baker paid Bernini an hundred broad pieces for his, but for the King's Bernini received a thousand Roman crowns. The King was so pleased with his own, that he desired to have one of the Queen too; but that was prevented by the war.

Among the Strafford papers is an evidence of this Prince's affection for his pictures: In a * letter from Mr. Garrard, dated November 9, 1637, speaking of two masks that were to be exhibited that winter, he says, "A great room is now † building only for this use betwixt the

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Christopher Wren and his workmen there, and the gates all shut. Looking at Bernini's bust, he begged Sir Christopher to take care of That, and the statues. The latter replied, "Take you care of what you are concerned in and leave the rest to me." Sir John said it was above five hours after this before the fire reached that part. Norrice afterwards dug in the ruins of that chamber but could not discover the least fragment of marble. The crouching Venus in the same apartment was known to be stolen, being discovered after a concealment of four years and retaken by the crown. Vertue thought that the brazen bust of King Charles in the passage near Westminster-hall, was not taken from Bernini's, of which casts are extant, but of an earlier date. In the imperial library at Vienna, says Dr. Edward Brown in his travels, is a head of King Charles in white marble, but this cannot be Bernini's, as Brown wrote in 1673, and the fire of Whitehall happened in 1697.




* Page 130, vol. ii.

† Journal of the House of Commons July 16, 1645. Ordered that the boarded masque-house at Whitehall, the masque-house at St. James's and the courts of guard be forthwith pulled down and sold away.

guard-chamber and banquetting-house of fir; only weather-boarded and slightly covered. At the marriage of the Queen of Bohemia I saw one set up there but not of that vastness that this is, which will cost too much money to be pulled down, and yet down it must when the masks are over."

In another of December 16, the same person says, "Here are two masks intended this winter; the King is now in practicing his, which shall be presented at Twelfth-tide, most of the young Lords about the town, who are good dancers, attend his majesty in this business. The other the Queen makes at Shrove-tide, a new house being erected in the first court at Whitehall, which cost the King 2500*l.* only of deal boards, because the King will not have his pictures in the banquetting-house hurt with lights."

The most capital purchase made by King Charles were the cartoons of Raphael, now at Hampton-court. They had remained in Flanders from the time that Leo X. sent them thither to be copied in tapestry, the money for the tapestry having never been paid. Rubens told the King of them, and where they were, and by his means they were bought.

It may be of use to collectors and virtuosi, for whose service this work is composed, to know when they meet with the ruins of that royal cabinet, or of the Earl of Arundel's. On the King's pictures was this mark  C. P. or  C. R. on his drawings a large star thus  on the Earl's a smaller *

The dials at Whitehall were erected by the order of Charles, while he was Prince. Mr. Gunter drew the lines, and wrote the description and use of them, printed in a small tract by order of King James in 1624. There were five dials; afterwards some were made of glass in a pyramidal



Vandyck pinx.

T. Chambers sculp.

S.^R BALTHAZAR GERBIER.

pyramidal shape by Francis Hill, and placed in the same garden. One or two of these may still be extant; Vertue saw them at Buckingham-house in St. James's park, from whence they were sold.

It looks as if Charles had had some thoughts of erecting a monument for his father. In the lodgings of the warden of New-college Oxford was a mausoleum with arms, altar-tomb, columns and inscriptions in honour of that Prince dated 1630. It is certain King Charles had no less inclination for architecture than for the other arts. The intended palace at Whitehall would have been the most truly magnificent and beautifull fabric of any of the kind in Europe. His majesty did not send to Italy and Flanders for architects as he did for Albano and Vandyck: He had Inigo Jones. under the direction of that genius the King erected the house at Greenwich.

Charles had in his service another man, both architect and painter, of whom, though excellent in neither branch, the reader will perhaps not dislike some account, as he was a remarkable person and is little known.

Sir Balthazar Gerbier D'ouville of Antwerp, was born about 1591, came young into England, and was a retainer of the Duke of Buckingham as early as 1613. In Finette's master of the ceremonies it is said, "Alonzo Contarini Embassador from Venice came to Mr. Gerbier, a gentleman serving the Duke of Buckingham." Sanderfon* calls him a common penman, who pensiled the dialogue (probably, decalogue) in the Dutch church London, his first rise of preferment." It is certain that he ingratiated himself much with that favorite and attended him into Spain, where he was even employed in the treaty of marriage, though

* Graphice page 15.

though ostensibly acting only in the character of a painter.* Among the Harleian MSS. is a letter from the Duchess of Buckingham to her Lord in Spain; "I pray you, if you have any idle time, † sit to Gerbier for your picture that I may have it well done in little." Bishop Tanner had a MS. catalogue of the Duke's collection drawn up by Gerbier who had been employed by the Duke in several of the purchases. However there is some appearance of his having fallen into disgrace with his patron. In one of Vertue's MSS. is a passage that seems to be an extract, though the author is not quoted, in which the Duke treats Gerbier with the highest contempt. The transcript is so obscure and imperfect, that I shall give it in Vertue's own words;

"King James I. ill and dying, the Duke of Buckingham was advised to apply a plaister to his stomach, which he did with proper advice of doctors, physicians of the King. But the King dying, the Duke was blamed----one Eglesham printed a scurrilous libel, and flew away into Flanders----I was told by Sir Balthazar Gerbier [though his testimony be odious to any man] that Eglesham dealt with him in Flanders for a piece of money [not more than 400 guilders to defray the charges] to imprint his recantation, of which the Duke bid Gerbier join knavery together, and spit their venom 'till they split, and he would pay for printing that also."

Nothing can be built upon so vague a foundation. It is certain that immediately after the accession of King Charles, Gerbier was employed
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* He painted small figures in distemper. De Piles. while in Spain he drew the Infanta in miniature, which was sent over to King James.

† In a letter, dated 1628, it is said, the King and Queen were entertained at supper at Gerbier, the Duke's painter's, house, which could not stand him in less than 1000*l*.

in Flanders to negotiate privately a treaty with Spain, the very treaty in which Rubens was commissioned on the part of the Infanta, and for which end that great painter came to England. Among the Conway-papers I found a very curious and long letter from Gerbier himself on this occasion, which though too prolix to insert in the body of this work, I shall affix at the end, not only as pertinent to my subject from the part these painters had in so important a business, but as it is more particular than any thing I know in print on that occasion.

Gerbier kept his ground after the death of Buckingham. In 1628 he was knighted at Hampton-court, and, as he says himself in one of his books, was promised by King Charles the office of surveyor-general of the works after the death of Inigo Jones.

In 1637 he seems to have been employed in some other private transactions of state, negotiating with the Duke of Orleans, the King's brother, who was discontented with the court. The Earl of Leicester, Embassador to Paris writes * to Mr. Secretary Windebank Nov. 24. " I received a packet from Garbier to Monsieur d d [French King's brother.]

July 13, 1641, he took the oaths of allegiance and supremacy, having a bill of naturalization.† From that time to the death of the King I find no mention of him, though I do not doubt but a man of so supple, and intriguing a nature, so universal an undertaker, did not lie still in times of such dark and busy complection. However, whe-

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* Sidney papers vol. ii, p. 528. In one of his dedications mentioned hereafter, Gerbier puts this Lord in mind of his having been in a public employment, when his Lordship was at Paris: and De Piles says that the Duke of Buckingham finding him a man of good understanding, recommended him to the King, who sent him as his agent to Brussels.

† Journals of the Commons.

ther miscarrying or neglected,* in 1648 he appears not only in the character of author, but founder of an academy. In that year he published a thin quarto, intituled, *The interpreter of the academie for forrain languages and all noble sciences and exercises*. To all fathers of families and lovers of vertue, the first part, by Sir Balthazar Gerbier Knight. Lond. French and English; with a † print of his head in oval and this motto, *Heureux qui en Dieu se confie*. It is a most trifling superficial rhapsody, and deserved the sarcasm that Butler passed on so incompetent ‡ an attempt: In his fictitious will of Philip Earl of Pembroke that Lord is made to say, “All my other speeches, of what colour soever, I give to the academy, to help Sir Balthazar’s art of well-speaking.”

In 1649 he published the first lecture of Geography read at Sir Balthazar Gerbier’s academy at Bednal-green; by which it seems that at least his institution was opened. This piece I have not seen, nor the next, though from Vertue’s extract one learns another singular anecdote of this projector’s history.

“Sir Balthazar Gerbier’s manifestation of greater profits to be done in the hot than the cold parts of America. Rotterdam 1660. Wherein is set forth that he having a commission to go there, settle and make enquirys, he went to *Cajana* (Cayenne) with his family, and settled at Surinam.

* Vertue says he was much hated and persecuted by the antimonarchic party, being always loyal and faithfull to the King and his son, which may explain and soften what is said above of *his testimony being odious to any man*. He bought goods at King Charles’s sale to the value of 350*l*.

† There is another print of him, half length, by Pontius after Vandyck, in which he is styled, *Bruxellas Prolegatus*.

‡ For instance, he translates *Arcadia*, *Orcadys*.

Sarinam. A governor there from the Dutch had orders to seize upon him and all his papers and bring him back to Holland, which they did in a very violent manner, breaking into his house, killed one of his children, endangered the lives of the rest of his family, and narrowly escaped himself with his life, having a pistol charged at his breast if he had resisted. They brought him to Holland : He complained, but got no redress, the states disowning they had given any such orders. However, it was just before the restoration, and knowing the obligations he had to England, they apprehended he might give the King notice of the advantages might be gained by a settlement there."

This perhaps was one among the many provocations, which, meeting his inclinations to France, led Charles II. into his impolitic, though otherwise not wholly unjustifiable, war with Holland, a people too apt even in their depressed state, to hazard barbarous and brutal infraction of treaties and humanity, when a glimpse of commercial interest invites it.

Gerbier probably returned to England with that Prince, for the triumphal arches erected for his reception, are said to have been designed by Sir Balthazar.

In France he published a book on fortification, and in 1662 at London a small discourse on magnificent buildings, dedicated to the King, in which he principally treats of solidity, convenience and ornament, and glances at some errors of Inigo Jones in the banquetting-house. Here too he mentions a large room built by himself near the watergate * at York-stairs, thirty-five feet square, and says, that King Charles I. being in it in 1628 at some representation of scenery, commended

* The gate itself was designed by Inigo.

mended it, and expressed as much satisfaction with it as with the banquetting-house. In the piece he proposes to the Lords and Commons to level the streets, Fleet-bridge and Cheapside, and erect a sumptuous gate at Temple-bar, of which he had presented a draught to his majesty. Before this book is a different print of him with a ribband and a medal, inscribed C. R. 1653. The medal I suppose was given him when appointed, as he says he was, Master of the Ceremonies to Charles I.

His portrait in one piece with Sir Charles Cotterel and Dobson, painted by the latter, is at Northumberland-house; Gerbier has been mistaken in that picture for Inigo Jones.

Gerbier's last piece is a small manual, intituled, Counsel and Advice to all builders, &c. London 1663. A full half of this little piece is wasted on dedications, of which there are no fewer than forty, and which he excuses by the example of Antonio Perez. They are addressed to the Queen-mother, Duke of York, and most of the principal Nobility and Courtiers. The last is to his own disciple Captain William Wind. There is a heap of a kind of various knowledge even in these dedications, and some curious things, as well as in the book itself, particularly the prices of work and of all materials for building at that time. In one place he ridicules the heads of lions, which are creeping through the pilasters on the houses in Great Queen-street, built by Webb, the scholar of Inigo Jones.

Hempsted-marshall, the seat of Lord Craven, since destroyed by fire, was the last production of Gerbier. He gave the designs for it, and died there while it was * building, and was buried in the chancel of that church. The house was finished under the direction of Captain Wind above-mentioned.

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* The foundation was laid in 1662.

In the library of Secretary Pepys at Magdalen-college Cambridge, is a miscellaneous collection in French, of robes, manteaux, couronnes, armes, &c. d'Empereurs, Rois, Papes, Princes, Ducs et Comtes, anciens et modernes, blazonnés et enluminés par Balthazar Gerbier.

Among the Harleian MSS. No. 3384, is one, intituled, Sir Balthazar Gerbier, his admonitions and disputes with his three daughters, retired into the English nunnery at Paris, 1646.

The late Prince of Wales hearing of a capital picture by Vandyck in Holland, to which various names of English families were given, as Sir Balthazar Arundel, Sir Melchior Arundel, Sir Balthazar Buckingham, or Sheffield, the last of which gained most credit from a resemblance in the arms, his Royal Highness gave a commission to purchase it, and it was brought to Leicester-house. It appeared that a celebrated piece, for which Lord Burlington had bid 500*l.* at Lord Radnor's sale, and which Mr. Scawen* bought at a still greater price, was the same with this picture, but not so large nor containing so many figures. Mr. Scawen's had always passed for a mistress and children of the Duke of Buckingham; but Vertue discovered on that of the Prince of Wales an almost effaced inscription, written by Vandyck's own hand, with these words remaining, *La famille de Balthazar-----Chevalier*; and he showed the Prince that the arms on a flower-pot were the same with those on two different prints of Gerbier, and allusive to his name, viz. a chevron between three garbs or sheafs. There is a group of children on the right hand, very inferior to the rest of the composition, and certainly not by Vandyck. The little girl leaning on the mother's knee was originally painted by Rubens in a separate piece, formerly belonging

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* It was again exposed at Mr. Scawen's sale, but bought in, and has since been purchased by Sir Sampson Gideon.

ing to Richardson the painter, since that to General Skelton and Capt. William Hamilton, and is now in the collection of the Lord Viscount Spenser. It is finer than the large picture----but it is time to return to King Charles.

The academy erected by Gerbier was probably imitated from one established by Charles I. in the eleventh year of his reign and called Museum Minervae. The patent of erection is still extant in the office of the rolls. None but who could prove themselves gentlemen were to be admitted to education there, where they were to be instructed in arts and sciences, foreign languages, mathematics, painting, architecture, riding, fortification, antiquities and the science of medals. Professors were appointed, and Sir Francis Kingston, in whose house in Covent-garden the academy was held, was named regent. There is a small account of the design of this academy, with it's rules and orders, printed in 1636. But it fell to the ground with the rest of the King's plans and attempts----and so great was the inveteracy to him, that it seems to have become part of the religion of the time to war on the arts, because they had been countenanced at court. The parliament began to sell the pictures at York-house so early as 1645, but lest the necessity of their affairs should not be thought sufficient justification, they coloured it over with a piece of fanatic bigotry that was perfectly ridiculous; passing the following votes among others July 23.*

Ordered, that all such pictures and statues there (York-house) as are without any superstition, shall be forthwith sold, for the benefit of Ireland and the North.

Ordered, that all such pictures there, as have the representation of the second person in trinity upon them, shall be forthwith burnt.

Ordered,

* Journal of the Commons.

Ordered, that all such pictures there, as have the representation of the Virgin Mary upon them, shall be forthwith burnt.

This was a worthy contrast to Archbishop Laud, who made a star-chamber-business of a man who broke some painted glass in the cathedral at Salisbury. The cause of liberty was then, and is always, the only cause that can excuse a civil war: yet if Laud had not doated on trifles, and the presbyterians been squeamish about them, I question whether the nobler motives would have had sufficient influence to save us from arbitrary power. They are the slightest objects that make the deepest impression on the people. They seldom fight for a liberty of doing what they have a right to do, but because they are prohibited or enjoined some folly that they have or have not a mind to do. One comical instance of the humour of those times I find in Aubrey's history of Surrey;* one Bleese was hired for half-a-crown a day to break the painted glass windows of the church of Croydon. The man probably took care not to be too expeditious in the destruction.

Immediately after the death† of the King, several votes were passed for sale of his goods, pictures, statues, &c.

Feb.

* Vol. ii, page 30.

† I cannot help inserting a short remark here, though foreign to the purpose. The very day after the execution of the King, was passed this vote, "Ordered, That the Lord Grey be desired, out of Haberdasher's-hall, to dispose of one hundred pounds for the service of the commonwealth, *as he shall think fit*: and that the committee at Haberdasher's-hall be required forthwith to pay the same to the said Lord Grey for that purpose." This order is so covertly worded, without any particular application, at the same time that the sum is so small for any public service, that joined to the circumstance of time and the known zeal of the paymaster, I cannot doubt but this was intended for the reward of the executioner.

Feb. 20, 1648. It was referred to the committee of the navy to raise money by sale of the crown, jewels, hangings, and other goods of the late King.

Two days after, Cromwell, who, as soon as he was possessed of the sole power, stopped any farther dispersion of the royal collection, and who even in this trifling instance gave an indication of his views, reported from the council of state, that divers goods belonging to the state were in danger of being embezzled; which notification was immediately followed by this order;

That the care of the public library at St. James's, and of the statues and pictures there, be committed to the council of state, to be preserved by them.

However, in the ensuing month,* the house proceeded to vote, that the personal estate of the late King, Queen and Prince should be inventoried, appraised and sold, except such parcels of them as should be thought fit to be reserved for the use of the state; and it was referred to the council of state to consider and direct, what parcels of the goods and personal estates afore said were fit to be reserved for the use of the state. Certain commissioners were at the same time appointed to inventory, secure and appraise the said goods, and others, *not members of the house*, were appointed to make sale of the said estates to the best value. The receipts were to go towards satisfying the debts and servants of the King, Queen and Prince, provided such servants had not been delinquents; the rest to be applied to public uses; the first thirty thousand pounds to be appropriated to the navy. This vote in which they seem to have acted honestly, not allowing their own members to be concerned

* March 23, 1648.

turned in the sale, was the cause that the collection fell into a variety of low hands, and were dispersed among the painters and officers of the late King's household, where many of them remained on sale with low prices affixed. The principal pieces were rated more highly, and some of them were even fold above their valuation.

Ireton on the 2d of June 1648 reported the act for sale, and mention is made of some proposition of Captain Myldmay concerning the pictures and statues, to be referred to the council of state. This proposal it seems had been accepted but was revoked. Probably this person might be an agent of Cromwell to prevent the dispersion. Cromwell had greater matters to attend to; the sale proceeded. Two years afterwards, viz. in October and November 1650, the journals speak of sums of money received from the sale of the King's goods, and of various applications of the money towards discharge of his debts. From that time I find no farther mention of the collection in the records.

With regard to the jewels, the parliament immediately after the King's death ordered the crown and sceptres, &c. to be locked up. The Queen had already sold several jewels abroad to raise money and buy arms. Some had been sold in foreign countries early in the King's reign, particularly what was called the inestimable collar of rubies;*

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* There is a long warrant in Rymer directing the delivery of this collar, there termed *the great collar of ballast rubies*, and sundry other valuable jewels, to the Duke of Buckingham and Earl of Holland to be disposed of by them beyond the seas, according to private orders which they had received from his majesty. The whole piece is curious, and mentions the danger there might be to the keepers of those jewels to let them go out of their hands, *as they were of great value, and had long continued as it were in a continual descent for many years together with the crowne of England.* Foedera vol. xviii, p. 236.

it had belonged to Henry VIII. and appears on his pictures and on a medal of him in Evelyn. His George, diamond and seales, which Charles at his execution destined to his successor, the parliament voted should not be so delivered. A pearl which he always wore in his ear, as may be seen in his portrait on horseback by Vandyck, was taken out after his death, and is in the collection of the Dukes of Portland, attested by the hand-writing of his daughter the Princess of Orange, and was given to the Earl of Portland by King William.

A catalogue of the pictures, statues, goods, tapestries and jewels, with the several prices at which they were valued and sold, was discovered some years ago in Moorfields, and fell into the hands of the late Sir John Stanley, who permitted Mr. Vicechamberlain Cook, Mr. Fairfax and Mr. Kent to take copies, from one of which Vertue obtained a transcript. The particulars are too numerous to insert here. The total of the contracts (I suppose for the pictures) amounted to 118080*l.* 10*s.*--2*d.* Thirty one pages at the beginning relating to the plate and jewels were wanting, and other pages here and there were missing. Large quantities were undoubtedly secreted and embezzled, and part remained unsold by the accession of Cromwell, who lived both at Whitehall and Hampton-court. All other furniture from all the King's palaces was brought up and exposed to sale; there are specified particularly Denmark or Somerset-house, Greenwich,* Whitehall, Non-such, Oatlands, Windsor, Wimbledon-house, St. James's, Hampton-court, Richmond, Theobalds, Ludlow, Carisbrook and Kenilworth castles; Bewdley-house, Holdenby-house, Royston, Newmarket, and Woodstock manor-house. One may easily imagine that such a collection of pictures,

* Among the pictures from Greenwich is mentioned one piece of writing by Holbein, sold for ten pounds. I know not what this writing was.

pictures, with the remains of jewels and plate, and the furniture of nineteen palaces ought to have amounted to a far greater sum than an hundred and eighteen thousand pounds.*

The sale continued to August 9, 1653. The prices were fixed, but if more was offered, the highest bidder purchased; this happened in some instances, not in many. Part of the goods were sold by inch of candle. The buyers, called contractors, signed a writing for the several sums. If they disliked the bargain, they were at liberty to be discharged from the agreement on paying one fourth of the sum stipulated. Among the purchasers of statues and pictures were several painters, as Decritz, Wright, Baptist Van Leemput, Sir Balthazar Gerbier, &c. The prices of the most remarkable lots were as follows: The cartoons of Raphael, 300*l.* bought by his Highness (Cromwell.) The royal family (now in the gallery at Kensington) 150*l.* The King on horseback (in the same place) 200*l.* The triumphs of Julius Caesar by Andrea Mantegna (now at Hampton-court) 1000*l.* Twelve Caesars by Titian, 1200*l.* The muses by Tintoret, (at Kensington) valued at 80*l.* sold for 100*l.* Alexander VI. and Caesar Borgia by Titian, 100*l.* Triumph of Vespasian and Titus by Julio Romano (at Paris) 150*l.* The great piece of the Nativity by Julio Romano, 500*l.* It seems the act for destroying what they called superstitious pieces was not well observed. Two pieces of tapestry of the five senses by Sir Francis Crane, 270*l.* Mention is made of two sets more ancient, of
the

* R. Symonds says, the committee of Somerset-house prized the King's goods and moveables with the pictures at 200,000*l.* notwithstanding the Queen had carried away and himself caused to be conveyed away abundance of jewels; and for this he cites Beauchamp, clerk to the committee.

the landing of Henry VII. and the † marriage of Prince Arthur. From Windsor a picture of Edward III. with a green curtain before it, 4*l*. Mary, Christ, and many Angels dancing by Vandyck, valued only at 40*l*. This is the picture at Houghton, for which my father gave 800*l*. it was twice sold before for above 1000*l*. whence I conclude there was some knavery in the valuation of it. Sleeping Venus by Correggio, 1000*l*. Mary, Child and St. Jerome, by Parmegiano, 150*l*. The Venus del Pardo by Titian, valued at 500*l*. sold for 600*l*. Marquis del Guasto haranguing his soldiers by Titian, 250*l*. Venus dressing by the Graces, Guido (at Kensington) 200*l*. Herodias with the head of St. John, by Titian, 150*l*. (with his Highnesses.) The little Madonna and Christ by Raphael, 800*l*. St. George by Raphael, 150*l*. Marquis of Mantua by ditto, 200*l*. Frobenius and Erasmus by Holbein, 200*l*. Our Lady, Christ and others by Old Palma, 200*l*. A man in black by Holbein, 120*l*. St. John by Leonardo da Vinci, 140*l*. Duke of Bucks and his brother by Vandyck, (now at Kensington) valued at 30*l*. sold for 50*l*. This is one of the finest pictures of that master. A Satyr flayed by Correggio, 1000*l*. Mercury teaching Cupid to read, Venus standing by, by Correggio, 800*l*. The King's head by Bernini, 800*l*. A statue of Tiberius larger than life, 500*l*. The Gladiator in brass (now at Houghton) 300*l*. Christ washing the feet of his disciples, 300*l*.

Among the contractors appears Mr. John Leigh, who on August 1, 1649, buys goods for the use of Lieutenant-general Cromwell to the value of 109*l*.--5*s*.--0*d*. and on the 15th are sold to the Right hon. the

† This latter piece is extant at an abandoned house of the late Lord Aston's, now a popish seminary, at Standon near Puckeridge, Hertfordshire. The work is coarse, and the figures do not seem to have been portraits, but the habits are of the time. In one corner Henry VII. and Ferdinand are conferring amicably on a joint throne.

the Lady Cromwell goods to the amount of two hundred pounds more. But no sooner was Cromwell in possession of the sole power, than he not only prevented any farther sale, but even detained from the purchasers much of what they had contracted for. This appears by a *petition, addressed, after the protector's death, to the council of state, by major Edward Bask, Emanuel de Critz, William Latham, and Henry Willet in behalf of themselves and divers others, in which they represent,

“ That in the year 1651, the petitioners did buy of the contractors for the sale of the late King's goods, the several parcels there under-named, and did accordingly make satisfaction unto the Treasurer for the same. But for as much as the said goods are in Whitehall, and some part thereof in Mr. Kinnerley's custody in keeping, the petitioners do humbly desire their honour's order, whereby they may receive the said goods, they having been great sufferers by the late General Cromwell's detaining thereof; and the petitioners, &c.”

The goods specified are hangings, and statues in the garden at Whitehall. It is very remarkable that in this piece they style the Protector, the late *General* Cromwell.

Whence Charles had his statues we learn from Peacham; “ The King also, saith he, ever since his coming to the crown, hath amply testified a royal liking of ancient statues, by causing a whole army of old foreign Emperors, Captains and Senators all at once to land on his coasts, to come and do him homage, and attend him in his palaces of St. James and Somersethouse. A great part of these belonged to the late Duke of Mantua; and some of the old Greek marble bases, columns, and altars were brought from the ruins of Apollo's temple at

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Delos,

* Copied by Vertue from a paper in possession of Mr. Martin.

Delos, by that noble and absolutely compleat gentleman Sir Kenelm Digby Knight.”*

Some of the most capital pictures were purchased by the King of Spain, which arriving there while the Embassadors of Charles II. were at that court, they were desired, by an odd kind of delicacy, to withdraw, they supposing that this dismissal was owing to an account received at the same time of Cromwell’s victory over the Marquis of Argyle ; “ but, says Lord Clarendon,† they knew afterwards that the true cause of this impatience to get rid of them, was that their minister in England, having purchased many of the King’s pictures and rich furniture, had sent them to the Groyne ; from whence they were expected to arrive about that time at Madrid ; which they thought could not decently be brought to the palace while the ambassadors remained at the court.”

After the restoration endeavours were used to reassemble the spoils. A commission was issued out to examine Hugh Peters concerning the disposal of the pictures, jewels, &c. that had belonged to the royal family, but without effect, by the obstinacy or ignorance of Peters, who would not or could not give the desired satisfaction.‡ Some of the pictures had been purchased by Gerard Reyntz,§ a Dutch collector, after whose death they were bought of his widow by the states and presented to Charles II. One only picture [the King on horseback by Vandyck] was recovered by a process at law from Remée or Remigius Van Leemput, a painter then in England, who had bought it at the sale.

Notwithstanding

* Compleat Gentleman, 107.

† In his life p. 119. Fol edit.

‡ See General Dict. vol. ii, p. 384.

§ They are engraved in Reyntz’s gallery.

Notwithstanding the havoc that had been made, it is plain from the catalogue of the collection of James II. that the crown still possessed a great number of valuable pictures, but the fire of Whitehall destroyed almost all that the rage of civil war had spared. Some valuable pieces indeed were carried to Lisbon from Somerset-house by the Queen Dowager, when she returned to Portugal. The then Lord Chamberlain, it is said, put a stop to their embarkation, 'till mollified by the present of one of them that he admired.

The royal library escaped better : This was founded by James I. It contained the collection belonging to the crown, among which were several fine editions on vellum, sent as presents from abroad, on the restoration of learning, to Henry VII. Henry VIII. and Queen Elizabeth ; the library of the Lord Lumley, purchased by James for Prince Henry, the collection of Casaubon bought of his widow, and some curious MSS. brought from Constantinople by Sir Thomas Roe. These books have been given to the British Museum by his late majesty. To this library Prince Henry had added a large number of coins, medals, cameos and intaglias, the Dactyliotheca of Gorlaeus. Mr. Young, librarian to Charles I.* was removed by the council of state in 1649, at which time an account of the books and coins was taken ; of the latter there were 1200, of which 400 only remained at the restoration. Among the Duke of Ormond's letters is one dated April 2, 1649, where he says, " All the rarities in the King's library at St. James's are vanished." Charles II. after his return ordered Ashmole† to draw up

* In this library, says Perinchief, was kept a collection of his, of the excellent sayings of authors, written with his own hand, and in his youth, presented to his father King James. *Life of Charles* p. 219.

† *Memoires of El. Ashmole* prefixed to his *Berkshire* ; p. 10. 24.

up an account of the medals that were left, and placed them in the closet of Henry VIII. at Whitehall, where they were lost at the fire.

What farther relates to Charles I. as protector of the arts, will be found in the subsequent pages, under the articles of the different professors whom he countenanced. If this chapter has not been thought tedious and too circumstantial, the readers who excuse it, will not perhaps be sorry if I add a little more to it on that other patron of genius, the Earl of Arundel.

* Thomas Howard Earl of Arundel is sufficiently known in his public character by that admirable portrait drawn of him by Lord Clarendon. Living much within himself, but in all the state of the ancient nobility, his chief amusement was his collection, the very ruins of which are ornaments now to several principal cabinets. He was the first who professedly began to collect in this country, and led the way to Prince Henry, King Charles, and the Duke of Buckingham. “I cannot, says Peacham,† but with much reverence mention the every way Right Honorable Thomas Howard Lord High Marshal of England, as great for his noble patronage of arts and ancient learning, as for his high birth and place; to whose‡ liberal charges and magnificence

* There is a short view of his life in Sir Edward Walker’s historical discourses.

† Compleat Gentleman p. 107.

‡ In one of R. Symondes’s pocket-books in the museum is a character not quite so favorable of the Earl. “Mai, says he, rimunerò persona. Era molto generoso e libero a forastieri per guadagnare fama, ed in quella cosa spendea liberamente.” There are also the following hints. “Old Earle fece rubare pezzo di quel quadro di Veronese a Padova, but it was spoiled, says Mr. Jer. Lanier. Last Earl Thomas, molto lodato di Jer. Lanier per uom honestissimo et civile ed intenditissimo: per patto furono d’accordo d’andare in Italia quest’ anno 1654 per comprare

thence this angle of the world oweth the first sight of Greek and Roman statues, with whose admired presence he began to honour the gardens and galleries of Arundel-house about twenty * years ago, and hath ever since continued to transplant old Greece into England." The person chiefly employed by the Earl in these researches was Mr. Petty. It appears from Sir Thomas Roe's letters, who had a commission of the like nature from the Duke of Buckingham, † that no man was ever better qualified for such an employment than Mr. Petty; "He encounters, says Sir Thomas, ‡ all accidents with unwearied patience, eats with Greeks on their work-days, lies with fishermen on planks, is all things that may obtain his ends." Mr. Petty returning with his collection from Samos, narrowly escaped with his life in a great storm, but lost all his curiosities, and was imprisoned for a spy, but obtaining his liberty pursued his searches.

Many curious pieces of painting and antiquities, especially medals, the Earl bought of Henry Vanderborcht a painter of Brussels, who lived at Frankendal, and whose son Henry, Lord Arundel finding at Frankfort, sent to Mr. Petty then collecting for him in Italy, and afterwards kept in his service as long as he lived. Vanderborcht the younger was both painter and graver; he drew many of the Arundelian curiosities, and etched several things both in that and the royal

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collection

comprare disegni e quadri." This Thomas must be the person who was restored to the title of Duke of Norfolk by Charles II. and died at Padua in 1678.

* This was printed in 1634.

† "Neither am I, says the Duke, so fond of antiquity, as you rightly conjecture, to court it in a deformed or mishapen stone." page 534.

‡ Page 495. See the particulars of several purchases made by Sir Thomas, and Mr. Petty, in various letters in that collection. They are worth reading.

collection. A book of his drawings from the former, containing 567 pieces, is preserved at Paris, and is described in the catalogue of L'orange p. 199. After the death of the Earl, the younger Henry entered into the service of the Prince of Wales, afterwards Charles II. and lived in esteem in London for a considerable time, but returned to Antwerp and died there.* There are prints by Hollar of both father and son; the former done from a painting of the latter.

The Earl was not a meer selfish virtuoso; he was bountifull to men of talents, retaining some in his service, and liberal to all.† He was one of the first who discovered the genius of Inigo Jones.‡ Norgate whom I have mentioned partook of his favours. On his || embassy to Vienna he found Hollar at Prague and brought him over, where the latter engraved a great number of plates from pictures, drawings and curiosities in the Arundelian collection. There is a set of small prints by Hollar, views of Albury, the Earl's seat in Surrey. “Lord Arundel thought, § says Evelyn, that one who could not design a little, would never make an honest man.” A foolish observation enough, and which, if he had not left better proofs, would give one as little opinion of the judgment of the speaker, as it does of that of the relator. The Earl seems to have had in his service another painter, one Harri-
son,

* See English School p. 467.

† The famous Oughtred was taken into Arundel-house to instruct the Earl's son, Lord William Howard, in mathematics---but it seems was disappointed of preferment. See Biogr. Brit vol. v. b. 3280. 3283. 3284.

‡ Some carved seats by Inigo were purchased from Tarthall and placed in a temple at Chiswick by Lord Burlington.

|| An account of this embassy was drawn up and published by Crowne, who attended the Earl.

§ Sculptura p. 103.

rison, now only known to us by a chronologic diary, in which he records particulars relating to old Parr, whom Lord Arundel had a curiosity to see.*

At the beginning of the troubles the Earl transported himself and his collection to Antwerp, and dying not long after at Padua, he divided his personal estate between his sons Henry Lord Maltravers, and Sir William Howard Viscount Stafford. Of what came to the eldest branch, since Dukes of Norfolk, the most valuable part fell into the hands of the Duchess who was divorced; the statues she sold † to the last Earl of Pomfret's father, which have been lately given by the Countess Dowager to the university of Oxford, which had before been enriched with those curious records called the Arundelian marbles: The cameos and intaglias the Duchess of Norfolk bequeathed to her second husband Sir John Germaine: They ‡ are now in the possession of his widow Lady Elizabeth Germaine. Among them is that inimitable cameo, the marriage of Cupid and Psyche, which I should not scruple to pronounce the finest remain of antique sculpture in that kind. Arundel-house was pulled down in 1678. The remainder of the collection was preserved at Tarrhall, without the gate of St. James's park near Buckingham-house. Those curiosities too were sold by auction

* See Peck's collection of divers curious historical pieces, subjoined to his lives of Cromwell and Milton. The Earl sent Parr, who was then blind, to King Charles. The King said to him, "You have lived longer than other men; what have you done more than other men?" He replied, "I did penance when I was an hundred years old."

† The Duchess it is said wanted money and sold them for 300*l*.

‡ Part of this collection were the antique gems published by Apollina at Rome, 1627, and afterwards by Licetus of Genoa.

tion about thirty years ago, and the house itself has been lately demolished. At that sale Dr. Meade bought the head of Homer,* after whose death it was purchased by the present Earl of Exeter. It is believed to have been brought from Constantinople, and to have been the head of the very statue in the imperial palace described by Cedrenus. The rest of the figure was melted in the fire. The Earl of Arundel had tried to procure the obelisk, since erected in the Piazza Navona at Rome; and he offered the value of 7000*l.* in money or land to the Duke of Buckingham for a capital picture of Titian called the *Ecce homo*, in which were introduced the portraits of the Pope, Charles V. and Solyman the magnificent.

The Earl has been painted by Rubens and Vandyck. The present Duke of Argyle has a fine head of him by the former. By the latter he was drawn in armour with his grandson Cardinal Howard. The Earl had designed too to have a large picture, like that at Wilton, of himself and family: Vandyck actually made the design, but by the intervention of the troubles it was executed only in small by Ph. Frutiers at Antwerp, from whence Vertue engraved a plate. The Earl and Countess are sitting under a state; before them are their children, one holds a shield† presented by the great Duke of Tuscany to the famous Earl of Surrey at a tournament, and two others bring the helmet and sword of James IV. taken at the victory of Floddenfield, by the Earl
of

* It is engraved in a print from Vandyck of the Earl and Countess, in which the Earl, who has a globe near him, is pointing to Madagascar, where he had thoughts of making a settlement.

† This shield is now in the possession of his Grace the Duke of Norfolk,

of Surrey's father, Thomas Duke of Norfolk. Portraits of both those noblemen are represented as hanging up near the canopy.

I will conclude this article and chapter with mentioning that Francis Junius * was taken by the Earl of Arundel for his librarian, and lived in his family thirty years.

* See his article in the General Dictionary.

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CHAP. III.

ANECDOTES of PAINTING, &c.

CH A P. III.

Painters in the Reign of CHARLES I.

Sir PETER PAUL RUBENS.

ONE cannot write the life of Rubens without transcribing twenty authors. The most common books expatiate on a painter, whose works are so numerous and so well known. His pictures were equally adapted to please the ignorant and the connoisseurs. Familiar subjects, familiar histories, treated with great lustre and fullness of colouring, a richness of nature and propriety of draperies, recommend themselves at first sight to the eyes of the vulgar. The just boldness of his drawing, the wonderfull chiaro scuro diffused throughout his pictures, and not loaded like Rembrandt's to force out one peculiar spot of light, the variety of his carnations, the fidelity to the customs and manners of the times he was representing, and attention to every part of his compositions, without enforcing trifles too much or too much neglecting them, all this union of happy excellencies endear the works of Rubens to the best judges: he is perhaps the single artist who attracts the suffrages of every rank. One may justly call him the

popular



T. Chambers sculp

S^R PETER PAUL RUBENS.

popular painter ; he wanted that majesty and grace which confine the works of the greatest masters to the fewest admirers. I shall be but brief on the circumstances of his life ; he staid but little here, in which light only he belongs to this treatise.

* His father was doctor of laws and senator of Antwerp, which he quitted on the troubles of that country and retired with his family to Cologn, where on the feast of St. Peter and Paul his wife was delivered of Rubens in 1577. Great care was taken of his education ; he learned and spoke Latin in perfection. When Antwerp was reduced by the arms of Philip, Rubens the father returned to his native country. The son was grown up, and was well made. The Countess of Lalain took him for her page, but he had too elevated a disposition to throw away his talents on so dissipated a way of life. He quitted that service, and his father being dead, his mother consented to let him pursue his passion for painting. Toby Verhaest, a landscape-painter, and Adam Van Oort were his first masters, and then Otho Venius, under whom he imbibed (one of his least merits) a taste for allegory. The perplexed and silly emblems of Venius are well known. Rubens with nobler simplicity is perhaps less just in his. One may call some of his pictures *a toleration of all religions*. In one of the compartments of the Luxembourg gallery, a cardinal introduces Mercury to Mary de' Medici, and Hymen supports her train at the sacrament of marriage, before an altar on which are the images of God the Father and Christ.† At the age of twenty-three Rubens set out for Italy, and entered into the service of Vincent Gonzaga Duke of Mantua. One day while he was at that

* This extract is chiefly made from Felibien. vol. iii, p. 404. from Descamps, p. 297. and Sandrart.

† See more on this subject at the end of Mr. Spence's Polymetis.

that court, and was painting the story of Turnus and Aeneas, intending to warm his imagination by the rapture of poetry, he repeated with energy those lines of Virgil :*

Ille etiam patriis agmen ciet, &c.

The Duke who over heard him and entered the chamber, was surprized to find the mind of his painter cultivated with a variety of gracefull litterature. Rubens was named Envoy to Spain, and carried magnificent presents to the favorite Duke of Lerma ; exerting at that court his political and elegant talents with a dignity and propriety that raised the latter without debasing the former. He conversed little with the painters of that country except Velasquez, with whom he continued a correspondence of letters.

The fame of the young painter reached Don John of Braganza, afterwards King of Portugal, who invited him to Villa Viciosa. Rubens set out with such a train, that the Duke apprehended the expence of entertaining so pompous a visitor, and wrote to stop his journey, accompanying the excuse with a present of fifty pistoles. The painter refused the present, said he had not proposed to paint, but to pass a week at Villa Viciosa and had brought a thousand pistoles that he intended to spend there.

Returned to Mantua, the Duke sent him to Rome to copy the works of the great masters. There he studied them, not what they had studied, the ancients ; Rubens was too careless of the antique as Poussin copied it too servilely. The former seemed never to have seen a statue, the latter nothing else. The reputation of Titian and Paul Veronese

* No wonder his emulation was raised at Mantua, where the works of Homer were treated by Raphael and Julio Romano.

Veronese drew Rubens to Venice ; there he was in his element, in the empire of colours. There he learned to imitate nature ; at Rome he had missed the art of improving on it. If he has not the simplicity of Titian, he has far more than Paul Veronese. The buildings with which he has enriched the back grounds of his compositions, do not yield to those of the latter ; his landscapes are at least equal to those of the former. Seldom as he practiced it, Rubens was never greater than in landscape ; the tumble of his rocks and trees, the deep shadows in his glades and glooms, the watery sunshine, and dewy verdure, shew a variety of genius, which are not to be found in the inimitable but uniform glow of Claud Lorrain.

Rubens was much worse employed at Genoa, where he drew most of their palaces, and caused them to be engraved in two volumes. How could a genius like his overlook the ruins of Rome, the designs of Raphael and Michael Angelo, and the restorers of ancient architecture at Venice, and waste his time on the very moderate beauties that he found at Genoa, where their greatest art lay in crowding magnificence into a narrow and almost useless situation ? where most of their palaces can only be seen from a sedan chair !

His mother's illness drew him back to Antwerp, where the Archduke Albert detained him, and where he married his first wife Elizabeth Brants. He built a palace and painted it within and without. His cabinet or rotunda was enriched with antique vases, statues, medals and pictures. The Duke of Buckingham saw and coveted it. Le Blond, whom I have mentioned in the life of Holbein, negotiated the bargain, to which Rubens consented with regret. The favorite, who was bent on the purchase, gave, it is said, ten thousand pounds for what had not cost above a thousand.

In Flanders he executed many great works, which created him as many enemies. They affected to ascribe to the scholars whom he had formed or been forced to take to assist him, as Jordaens, Van Uden, Snyder, and Wildens, the merits of the master---but the greater the talents of the assistants, the higher the genius of the master. Do able painters work under an indifferent one? Abraham Janffens challenged Rubens to a trial of their art; Rubens replied he would engage with him, when Janffens had proved himself worthy to be his competitor. A more friendly offer was rejected by him with equal wit. A chymist tendered him a share of his laboratory and of his hopes of the philosopher's stone. Rubens carried the visionary into his painting room, and told him his offer was dated twenty years too late, "for so long it is, said he, since I found the art of making gold with my pallet and pencils."

From Antwerp he was called to Paris by Mary de' Medici, and painted the ostensible history of her life in the Luxemburgh.* A peculiar honour, as that Princess was an Italian. It is even said that he gave her some lessons in drawing. If the prodigious number of large pieces painted by Rubens were not testimonies of the abundance and facility of his genius, this gallery alone, compleated in three years, would demonstrate it. As soon as it was finished, he returned to Antwerp, where his various talents were so conspicuous, that he was pitched upon to negotiate a treaty of peace between Spain and England. The Infanta Isabella sent him to Madrid for instructions, where he ingratiated himself

* It is said that she designed he should fill another gallery with the story of Henry IV. her husband, and that he had begun several of the compartments, but the troubles of that Princess prevented the execution. *Abregè de la vie des peintres.* Vol ii, p. 141.

himself so much with the Conde-Duc D'olivarez, that besides many valuable presents, he had a brevet for himself and his son of secretary of the Privy-council, and was dismissed with a secret commission to King Charles, as I have mentioned before, in which he had the honour of succeeding.

Neither Charles nor Rubens overlooked in the Ambassador the talents of the Painter. The King engaged him to paint the cieling of the Banqueting-house. The design is the apotheosis of King James, for whom, when once deified, there seems to have been no farther thought of erecting a monument. The original sketch for the middle compartment is preserved at Houghton : It had belonged to Sir Godfrey Kneller, who often studied it, as is evident by Sir Godfrey's original sketch, at Houghton too, for the great equestrian picture of King William at Hampton-court, though in the larger piece he seems to have forgot that he ever had studied the former design. Sir Godfrey had heard that Jordaens assisted Rubens in the execution ; if true, some of the compartments must have been painted in Holland and sent over hither, for I do not find that Jordaens was ever in England. Rubens received three thousand pounds for his work. The building itself cost seventeen thousand pounds. What had it been, if completed ! Vandyck was to have painted the sides with the history of the order of the garter. Inigo Jones, Rubens, and Vandyck ! Europe could not have shown a nobler chamber. Kent in the late reign repaired the painting on the cieling.

During his residence here Rubens painted for the King a St. George,* four feet high and seven feet wide. His majesty was represented

* In a letter in the Museum dated March 6, 1630, it is said, " My Lord Carlisle hath twice in one week most magnificently feasted the Spanish Ambassador and

sented in the Saint, the Queen in Cleodelinde ; each figure one foot and half high ; at a distance a view of Richmond and the Thames. In another picture the benefits of peace and miseries of war.*

Theodore Rogiers† modelled for the King a silver ewer, designed by Rubens, with the judgment of Paris. There is a print from this vase by James Neffs.

This great painter was knighted at Whitehall Feb. 21, 1630, and the King gave him an addition to his arms, on a dexter canton, gules, a lion passant, or.

A large print from his picture of the descent from the cross, engraved by Vosterman in 1620, is thus dedicated, *Illustrissimo, excellentissimo et prudentissimo domino, domino Dudleio Carleton equiti, magnae Britanniae regis ad confaederatos in Belgio ordines legato, pictoriae artis egregio‡ admiratori, P. P. Rubens, gratitudinis et benevolentiae ergo, nuncupat, dedicat.*

We have in England several capital works of Rubens. Villiers Duke of Buckingham had thirteen, and Sir Peter Lely five.¶ The
Duchefs

and Monf. Ruben also, the agent, who prepared the way for his coming : who in honour of our nation hath drawn with his pencil the history of St. George, wherein (if it be possible) he hath exceeded himself ; but the picture he hath sent home into Flanders to remain as a monument of his abode and employment here." This, I suppose, was a repetition of the picture he drew for the King : One of them is now in the collection of the Earl of Lincoln.

* See King Charles's catalogue p. 86.

† There is a head of Rogiers among the artists drawn by Vandyck.

‡ There is a print of Sir Dudley Carleton by W. Delff, from a painting of Mi-revelt, thus inscribed, "*Illust. excell. ac prudent. domino Dn. Dudleyo Carleton equiti, magnae Britanniae regis apud confoederatarum provinciarum in Belgio ordines legato, &c. pictoriae artis non solum admiratori, sed etiam insigniter perito. Sculptor dedicat.*"

¶ See their catalogues by Bathoe.

Duchess of Marlborough gave any price for his pictures. They * are the first ornaments of Blenheim but have suffered by neglect. At Wilton are two; one, the Assumption of the Virgin, painted for the Earl of Arundel while Rubens was in England, and with which he was so pleased himself, that he afterwards made a large picture from it for a convent at Antwerp. The other, contains four children, Christ, an Angel, St. John, and a girl representing the church. This picture which is far superior to the foregoing, and very fine, is said in the catalogue to be allowed to be the best picture in England of Rubens. an hyperbole indeed.† At the Earl of Pomfret's at Easton was a portrait of Lodowick Duke of Richmond and Lenox. At Houghton is that masterly piece, Mary Magdalen anointing the feet of Christ; and a large cartoon of Meleager and Atalanta. There too are three pieces in three different styles, in each of which he excelled, a landscape; and satyrs; and lions. Animals, especially of the savage kind, he painted beyond any master that ever lived. In his satyrs, though highly coloured and with characteristic countenances, he wanted poetic imagination. They do not seem a separate species, but a compound of the human and animal, in which each part is kept too distinct. His female satyrs are scarce more indelicate than his women; one would think that, like Swift, he did not intend that Yahoos should be too discriminate from human nature; though what the satyrist drew from spleen, flowed in the painter from an honest love of flesh and blood. There are besides in Lord Orford's collection the sketches for the Cardinal Infant's entry into Antwerp, the family of Rubens by his scholar

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Jordaens,

* There are sixteen pieces by this master; the best are, his own portrait with his wife and child, the offering of the Magi, and the Roman charity.

† See Kennedy's account of Wilton, p. 76. 79.

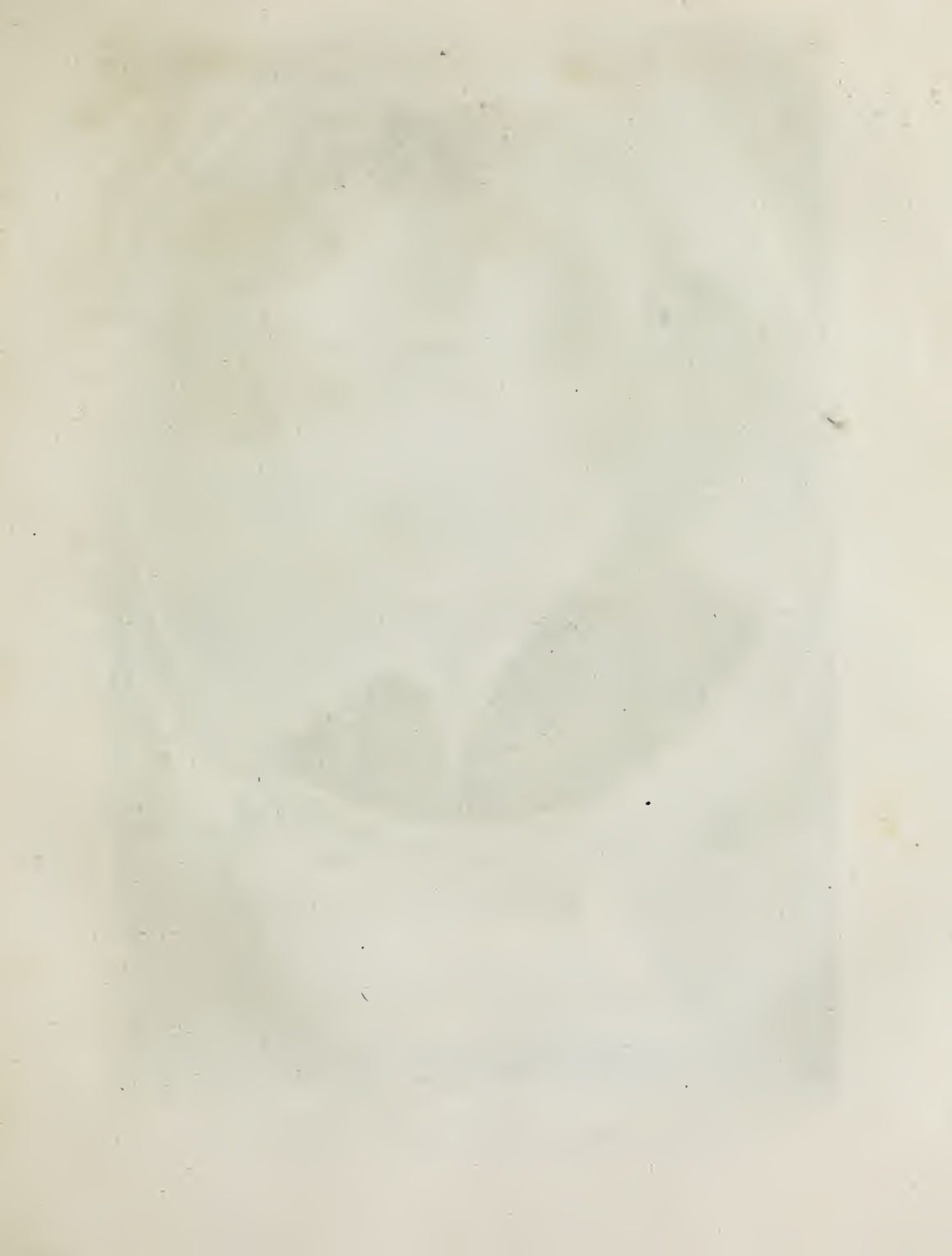
Jordaens, and his second wife Helena Forman, a celebrated whole length by Vandyck.

The fine picture of St. Martin the late Prince of Wales bought of Mr. Bagnol, who brought it from Spain. It is remarkable that in this piece Rubens has borrowed the head of an old man from the cripple in one of the cartoons, of which I have said he gave information to King Charles, who purchased them. At Lord Spencer's at Wimbleton is a fine portrait of Cardinal Howard.

I do not find how long Rubens stayed in England, probably not above a year. He died of the gout in his own country in 1640. A catalogue of his works may be seen in Descamps.*

Mr. Maurice Johnson of Spalding in Lincolnshire, a great antiquarian, produced to the Society of Antiquaries some years ago a MS. containing discourses and observations on human bodies, and on the statues and paintings of the ancients and moderns, written partly in Latin, partly in Italian, and some notes in Dutch, and illustrated with several drawings, as heads, attitudes, proportions, &c. habits of Greeks and Romans, various instruments, utensils, armour, and head-dresses from coins and statues, and comparisons of Raphael, Michael Angelo and others. It was an octavo pocket-book, and appeared to be an exact copy of Rubens's Album, which he used in his travels; the drawings, and even hand-writing and different inks being exactly imitated. This book was brought from Brussels, by Capt. Johnson, Mr. Johnson's son, and had one leaf of the original in it, with a sketch of the head of the Farnesian Hercules. The original itself is at Paris, where they intended to publish it. An account of it is given in the catalogue

* See also a list of the works of Rubens in Le Comte's cabinet des singularitez d'architecture, peinture, &c. vol. i, p. 251.





ant. Vandick. pinx.

Alex. Bannerman, sculp.

From an original in the Collection of the Hon.^{ble} M^{rs} Walpole. —

atalogue raisonné de monsieur Quintin de L'orangerie, par Frederic Gerfaint, 1744.

A B R A H A M D I E P E N B E C K,

among the various scholars of Rubens, was one of the few that came to England, where he was much employed by William Cavendish Duke of Newcastle, whose managed horses he drew from the life, from whence were engraved the cuts that adorn that Peer's book of horsemanship. Several of the original pictures still remain in the hall at Welbeck. Diepenbeck drew views of the Duke's seats in Nottinghamshire and Derbyshire, and portraits of the Duke, Dukes, and his children, and gave designs for several plates prefixed to the works of both their Graces. "Diepenbeck, says De Piles, was born at Boisleduc, and in his youth was much employed in painting upon glass, * and entering afterwards into the school of Rubens, became one of his best disciples." Several prints were made from his works, particularly those he designed for a book, called, The Temple of the Muses, engraved by Bloemart and Mattham in 1663.†

Sir A N T O N Y V A N D Y C K,

whose works are so frequent in England that the generality of our people can scarce avoid thinking him their countryman, was born at Antwerp in 1598, the only son of a merchant, and of a mother, who was
admired

* Sandrart says he excelled all the other painters on glass.

† Sandrart. See a farther account of Diepenbeck in the *Abregé de la vie des plus fameux peintres*. vol. ii, p. 198.

admired for painting flowers in small, and for her needleworks in silk. Vandyck was first placed with Van Balen, who had studied at Rome, and painted figures both in large and small ; but the fame of Rubens drew away to a nobler school the young congenial artist. The progress of the disciple speedily raised him to the glory of assisting in the works from which he learned. Fame that always supposes jealousy is felt where there are grounds for it, attributes to Rubens an envy of which his liberal nature I believe was incapable, and makes him advise Vandyck to apply himself chiefly to portraits. I shall show that jealousy, at least emulation, is rather to be ascribed to the scholar than to the master. If Rubens gave the advice in question, he gave it with reason ; not maliciously. Vandyck had a peculiar genius for portraits ; his draperies* are finished with a minuteness of truth not demanded in historic compositions ; besides his invention was cold and tame, nor does he any where seem to have had much idea of the passions, and their expression : Portraits require none. If Rubens had been jealous of Vandyck, would he, as all their biographers agree he did, persuade him to visit Italy, whence himself had drawn his greatest lights ? Addison did not advise Pope to translate Homer, but assisted Tickell in a rival translation. Vandyck after making presents to Rubens of two or three histories, and the famous portrait of the latter's wife, set out for Italy, and made his first residence at Genoa. From thence he went to Venice, which one may call the metropolis of the Flemish painters, who seem so naturally addicted to colouring, that even in Italy they only see with Flemish eyes. Vandyck imbibed so deeply the tints of Titian,

* His taints of which he was fond, particularly white and blue, are remarkably finished ; his back-grounds heavy, and have great sameness.

Titian, that he is allowed to approach nearer to the carnations of that master even than Rubens; Sir Anthony had more delicacy than the latter, but like him never reached the grace and dignity of the antique. He seldom even arrived at beauty. His Madonnas are homely; his ladies so little flattered, that one is surprized he had so much custom. He has left us to wonder that the famous Countess of Carlisle could be thought so charming; and had not Waller been a better painter, Schariffa would make little impression now. One excellence he had, which no portrait-painter ever attained except Sir Godfrey Kneller; the hands are often the finest part of his pictures.

He went to Rome, and lived splendidly, avoiding the low conversation of his countrymen, and distinguished by the appellation of the *Pittore Cavaliere*. It was at Rome he drew that capital portrait of Cardinal Bentivoglio, who having been Nuncio in Flanders, had a partiality for their artists, and as he celebrated their history with his pen, was in return almost immortalized by one of their best pencils.

Vandyck, while at Rome, received an invitation to Palermo, and went thither. There he painted Prince Philibert of Savoy, the Vice-Roy, and a painter's of some name, *Sophonisba Anguisciola, then at the age of ninety-one. But the plague soon drove him from Sicily; he returned to Genoa, where he had gained the highest reputation, and where he has left many considerable works.

He went back to Antwerp, and practiced both history and portrait. Of the former kind were many applauded Altar-pieces; in the latter, were particularly the heads of his cotemporary artists. He drew them

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* At the Lord Spenfer's at Wimbledon is a good portrait of Sophonisba Anguisciola playing on a harpsichord, painted by herself, and an old woman attending her; on the picture is written, *Iussu Patris*.

in Chiaro scuro on small pannels, thirty-five of which are in the collection of the Countess of Cardigan at Whitehall. Admirable is the variety of attitudes and airs of heads ; but in those pieces he meant to surpass as well as to record. The whole collection has been thrice published ; the first edition by Vanden Enden contains fourscore plates ; the second by Giles Hendrix, one hundred ; the last by Verduſſen, who effaced the names and letters of the original engravers. Some of the plates were etched by Vandyck himself. I say nothing of the numbers of prints from his other works.

Hearing of the favour King Charles showed to the arts, Vandyck came to England, and lodged with his friend Geldorp, a painter, hoping to be introduced to the King ; it is extraordinary he was not. He went away chagrined ; but his majesty soon learning what a treasure had been within his reach, ordered Sir Kenelm Digby, who had said to Vandyck, to invite him over. He came, and was lodged among the King's artists at Black-fryars, which Felibien, according to the dignity of ignorance which the French affect, calls *L'Hotel de Blaisfore*.* Thither the King went often by water, and viewed his performances with singular delight, often sitting to him himself, and bespeaking pictures of the Queen, his children and his courtiers, and conferring the honour of knighthood † on him at St. James's July 5, 1632. This was soon attended by the grant of an annuity of 200*l.* a year for life. The patent is preserved in the rolls, and dated 1633, in which he is styled

* Vol. iii, page 445.

† The French author of the lives of the painters says he was created Knight of the Bath ; a mistake. *Abregè* vol. ii, p. 170. Another mistake is his supposing that Vandyck was only to give designs for tapestries in the Banqueting-house. p. 171.

Styled painter to his majesty. I have already mentioned the jealousy of Mytens on this occasion.

Of the various portraits by Vandyck of King Charles, the principal are, a whole length in the coronation robes at Hampton-court ;* the head has been engraved by Vertue among the Kings of England. Another in armour on a dun horse at Blenheim.† A whole length in armour at Houghton. Another, a large piece at the Duke of Grafton's, in which the King in white sattin, with his hat on, is just descended from his horse ; at a distance, a view of the Isle of Wight. The ‡ King in armour on a white horse, Monf. de St. Antoine,|| his equerry, holding his helmet. The head of the latter is fine ; the King's is probably not an original. This and the following are at each end of the gallery at Kensington. The King and Queen sitting, Prince Charles, very young standing at his knee, the Duke of York, an infant on hers.§ At Turin is another whole length of the King, in a large piece of architecture. At Somersset-house, the King and Queen, half lengths, holding a crown of laurel between them. At Windsor is a beautiful half length of the Queen in white. Many portraits of her pretend to be

* In the same palace are whole lengths of James I. his Queen, the Queen of Bohemia, and Prince Henry, copied by Vandyck from painters of the preceding reign. Prince Henry's is in armour, in which Vandyck excelled, has an amiable countenance, and is a fine picture.

† This was in the royal collection, was sold in the civil war, and was bought by the Duke of Marlborough from Munich.

‡ This is the picture that was recovered from Remèe.

|| He had been a chief equerry to Prince Henry, and led a mourning horse at his funeral. See Birch's life of that Prince. append. 527.

§ This picture has been heightened to make it match it's opposite.

be by Vandyck, but none are so lovely as this. He two or three times drew Prince Charles in armour standing. At Kensington in one piece are Prince Charles, Prince James, and the Princess Mary; lately engraved by Strange. In the same palace is one of his finest works; George Villiers, the second Duke of Buckingham, and Lord Francis his brother, when children. Nothing can exceed the nature, lustre, and delicacy of this sweet picture. At Houghton are two young daughters of the Lord Wharton, admirable too, but rather inferior to the foregoing. In Lord Orford's collection are several principal works* of this master. The holy family with a dance of Angels; it belonged to King Charles, is a capital picture, but has it's faults. Inigo Jones, a head; Rubens's wife in black sattin; Henry Danvers Earl of Danby whole length, in the robes of the garter; and a half length of Sir Thomas Chaloner, governor of Prince Henry. Besides these my father bought of the last Duke the whole collection of the Wharton family: There were twelve whole lengths, the two girls, six half lengths, and two more by Sir Peter Lely; he paid an hundred pounds each for the whole lengths and the double picture, and fifty pounds each for the half lengths. Most of them were carried to Houghton, but some not suiting the places, were brought back, and sold for a trifle after the death of my father. Those that remain, are, King Charles, the Queen, very indifferent, Sir Thomas Wharton: Of the half lengths, Laud, a celebrated but not very fine picture; Sir Christopher Wandesford, Lady Wharton, Mrs. Wharton, Mrs. Wenman and the Lely's.†

At

* See a particular description of these pictures in the *Aedes Walpolianae*.

† The rest were, Lord Wharton, bought by Lord Royston; Lady Wharton in white, Lady Chesterfield, ditto; Countess of Worcester in blue; Lady Rich in black,

At Combury, the seat of the Earls of Clarendon in Oxfordshire, was a noble collection of portraits of the principal persons in the reign of King Charles, many of which were drawn by Vandyck. The collection has since been divided between the Duchess of Queensberry, Lady Hyde and Lady Mary Forbes, the heiresses of the family. Several others of his works are at the Earl of Denbigh's and at Lord Spenser's at Althorp. Among the latter, a celebrated double whole length of the first Duke of Bedford and the famous Lord Digby, afterwards Earl of Bristol. The whole figure of the latter is good, and both the heads fine; the body of Bedford is flat, nor is this one of his capital works. Here too is a good picture of Daedalus and Icarus; half lengths; a fine surly impatience in the young man, and his body well coloured. The Duke of Devonshire has some good pictures by him; at Chiswick is the well known *Belisarius, though very doubtful if by the hand of Vandyck. The expressive figure of the young soldier redeems this picture from the condemnation it would deserve by the principal figure being so mean and inconsiderable. The Duke has Vandyck's travelling pocket-book in which are several sketches, particularly from Titian, and of Sophonisba Anguisciola, mentioned above.

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black, very handsome, on whose death Waller wrote a poem; Mrs. Smith, in blue, a homely woman, but a fine picture; Lady Carlisle, bought by Mr. West; Arthur Goodwin, father of Mrs. Smith, one of the best, given by my father to the late Duke of Devonshire; and two portraits of Prince Rupert, whole and half lengths; both very poor performances. Some of the whole lengths were engraved by Van Gunst.

* Lord Burlington gave 1000*l.* for this picture at Paris, and had another of Luca Jordano into the bargain.

At Holkham is a large equestrian picture of a Count D'Arenberg; both the rider and horse are in his best manner; and at Earl Cowper's a large piece of John Count of Nassau and his family, lately engraved by Baron.

Mr. Skinner, with the collection of the late Mr. Thomas Walker, has a fine little picture of the Lady Venetia Digby, wife of Sir Kenelm; though only a model for the large one at Windtor; it is exquisitely finished. She is represented as treading on Envy and Malice, and is unhurt by a serpent that twines round her arm. This galant compliment is a little explained in the new life of Lord Clarendon, who mentions Sir Kenelm's marriage with a Lady, "though of an extraordinary beauty, of as extraordinary fame."* Mr. Walker's collection was chiefly chosen for him by a set of virtuosi called Vandyck's or the club of St. Luke, and it is plain from the pictures they recommended, that they understood what they professed. There was another large piece of Sir Kenelm, his lady and two children, in the collection of the Earl of Oxford; and a fine half length of Sir Kenelm alone is at Kensington. Vandyck painted too for the King a twelfth Roman Emperor, to compleat the set of Titian, in the room of one which was spoiled and left at Mantua. They cost the King 100*l.* a piece, and after his death were

* There is an elegy and epitaph on this Lady in Randolph's poems, page 28, in which her beauty is exceedingly commended. She was daughter and co-heiress of Sir Edward Stanley, grandson of Edward Earl of Derby, by the Lady Lucy Percy, daughter of Thomas Earl of Northumberland. Lady Venetia was found dead in her bed. Sir Kenelm erected for her a monument of black marble with her bust in copper gilt, and a lofty epitaph, in Christ-church without Newgate; but it was destroyed in the fire of London. Lodge's peerage of Ireland. vol. iv, p. 89.

were bought by the Spanish Embassador, the first purchaser of those effects. As the King's collection was embezzled or taken by his servants for their arrears, that minister laid out 500*l.* in those purchases with Harrison the King's embroiderer by Somerset-house, and of Murray his taylor he bought a half figure of a Venus.* The Flemings gave any price for the works of Vandyck from that collection. Sir Peter Lely, as may be seen in his catalogue, had several capital ones.

But it is at the Earl of Pembroke's at Wilton that Vandyck is on his throne. The great Salon is entirely furnished by his hand. There is that principal picture of Earl Philip and his family, which though damaged, would serve alone as a school of this master. Yet with great admiration of him I cannot but observe how short he falls of his model Titian. What heads both of age and youth are in the family of Cornaro at Northumberland-house ! How happily is the disposition of a religious act chosen to throw expression into a groupe of portraits ! It is said that the Earl of Pembroke had obtained leave to have a piece
of

* These and many other notices are taken from the Pocket-books of Richard Symonds of Black-Notley in Essex, gent. who was born at Okehampton, and was in the army of King Charles during the civil war, writing memoirs of battles, actions, motions, and promotions of officers from time to time in small pocket-books ; and through the several counties he passed, memorandums of churches, monuments, painted windows, arms, inscriptions, &c. 'till January 1, 1648, when he left London, and travelled, first to Paris, and then to Rome and Venice (always continuing his memoirs) where he stayed 'till his return to England in 1652. Eight or ten of these books were in the Harleian library, two in that of Dr. Meade, and two or three in the herald's office, where is the pedigree of his family with his picture (probably) in red wax from a seal, engraved by T. Simon; his namesake, but no relation.

of the whole royal family by the same hand as a companion to his own.

At Leicester-house is a double portrait, bought by the late Prince of Wales of Mr. Bagnols. It represents two of the wits of that time, T. Carew, of the privy-chamber to Charles I. and a poet, and Henry Killigrew. They had a remarkable dispute before Mrs. Crofts, sister of the Lord Crofts, to which Vertue supposed this picture alluded.

I have reserved to the last* the mention of the finest picture in my opinion of this master. It is of the Earl of Strafford and his secretary, at the Marquis of Rockingham's at Wentworth-house in Yorkshire. I can forgive him any insipid portraits of perhaps insipid people, when he showed himself capable of conceiving and transmitting the idea of the greatest man of the age. There is another of these pictures at Blenheim, but infinitely inferior.

In the cathedral of Gloucester are two cumbent figures of an alderman and his wife, evidently wrought from a design of Vandyck. It is great pity the sculptor is not known, so successfully has he executed the manner of the painter. The figures, even in that tasteless attitude, are easy and gracefull, and the draperies have a peculiar freedom.†

Vandyck had 40*l.* for a half, and 60*l.* for a whole length; a more rational proportion than that of our present painters, who receive an equal price for the most insignificant part of the picture.

He

* I have here, as in the case of Holbein, mentioned only the capital pieces, or those, which being in great collections are most easy of access. I do not pretend to enumerate all that are or are called of this master.

† Sanderfon, a quaint writer, uses a phrase, which, though affected, is expressive; He says "Vandyck was the first painter, who e're put ladies dress into a careless romance." *Graphice* p. 39.

He was indefatigable,* and keeping a great table, often detained the persons who sat to him, to dinner, for an opportunity of studying their countenances, and of retouching their pictures again in the afternoon. Sir Peter Lely told Mrs. Beale, that Laniere assured him he had sat seven entire days to him morning and evening, and that, notwithstanding, Vandyck would not once let him look at the picture, 'till he was content with it himself. This was the portrait that determined the King to invite him to England a second time.†

In the summer he lived at Eltham in Kent; in an old house there, said to have been his, Vertue saw several sketches of stories from Ovid in two colours, ascribed to him.

At the Duke of Grafton's is a fine half length of ‡Vandyck by himself, when young, holding up his arm, the hand declined. There is a print of it, and of two others of him, older; one looking over his shoulder, the other with a sun-flower. At Hampton-court in the apartment below is his ||mistress Mrs. Lemon highly finished. There is a print of the same person by Hollar, but not from this picture. In the pocket-book of R. Symonds that I have mentioned, he says, "It was much wondered at, that he (Vandyck) should openly keep a mistress of his (Mrs. Lemon) in the house and yet suffer Porter to keep her company."

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pany."

* This is evident by the number of his works, for though he was not above forty-two when he died, they are not exceeded by those of Rubens.

† It is at the seat of the Lord Chancellor Henley at the Grange in Hampshire.

‡ I have a fine sketch of the face only, by himself.

|| From the minutes of the Antiquarian Society I find that in 1723 they were informed that at Mr. Isaac Ewer's in Lincoln's-inn-fields was a copy by Vanderbank of Thurloe's portrait, painted by Mr. Churchill's pupil, mistress to Vandyck. This person, I suppose, was Mrs. Carlisle, mentioned hereafter; but of Churchill, I have seen no other account.

pany." This was Endymion Porter, of the bedchamber to King Charles, of whom and his family there was a large piece by Vandyck at Buckingham-house.*

He was much addicted to his pleasures and expence; I have mentioned how well he lived. He was fond of musick and generous to musicians. His luxurious and sedentary life brought on the gout, and hurt his fortune. He sought to repair it, not like his master by the laboratory of his painting room, but by that real folly, the pursuit of the Philosopher's stone, in which perhaps he was encouraged by the example or advice of his friend Sir Kenelm Digby. Towards the end of his life the King bestowed on him for a wife, Mary the daughter of the unfortunate Lord Gowry, which if meant as a signal honour by ally-ing him to the crown, might be calculated too to depress the disgraced family by connecting them with the blood of a painter. It is certain that the alliance does not seem to have attached Vandyck more strongly to the King; whether he had any disgusts infused into him by his new wife, or whether ambitious, as I have hinted, of vying with the glory of his master in the Luxemburg, Sir Antony soon after his marriage set out for Paris, in hopes of being employed there in some public work. He was disappointed†---their own Poussin was then deservedly the favorite at that court. Vandyck returned to England, and in the same humour of executing some public work, and that in competition with his master. He proposed to the King by Sir Kenelm Digby to paint

* See a list of Vandyck's works in Le Comte's cabinet des singularitez d' architecture, peinture, &c. vol. i, p. 282.

† He was not totally unemployed there. Sir Richard Lyttelton has two small pictures in chiaro scuro, evidently designed for altar-pieces, and representing Anne of Austria and some monkish saint.

paint the walls of the banquetting-house, of which the cieling was already adorned by Rubens, with the history and procession of the order of the garter. The proposal struck the King's taste, and by a small sketch* in chiaro scuro for the procession, in which, though very faint, some portraits are distinguishable, it looks as if it had been accepted, though some say it was rejected, on the extravagant price demanded by Vandyck: I would not specify the sum, it is so improbable, if I did not find it repeated in Fenton's notes on Waller. It was fourscore thousand pounds! The civil war prevented farther thoughts of it, as the death of Vandyck would have interrupted the execution, at least the completion of it. He died in Black-fryars December 9, 1641, and was buried on the 11th in St. Paul's near the tomb of John of Gaunt.

By Maria Ruthven his wife, he left one daughter married to Mr. Stepney, a gentleman who rode in the horse-guards on their first establishment by Charles II. Their grandson Mr. Stepney was Envoy to several courts, and is known by his poems published in the collection of the works of our minor poets. Sir John Stepney, another descendant, died on the road from Bath to Wales in 1748. Lady Vandyck the widow was married again to Richard Pryse son of Sir John Pryse of Newton-Aberbecham in Montgomeryshire Knight. Richard, who was created a Baronet August 9, 1641, was first married to Hesther, daughter of Sir Hugh Middleton; by Vandyck's widow he had no issue†

Besides his legitimate children Vandyck had a natural daughter called Maria Teresa, to whom as appears by his will in Doctor's commons, he left four thousand pounds, then in the hands of his sister
Sufannah

* Now at the Lord Chancellor Henley's at the Grange in Hampshire.

† Vertue ascertained these matches by books in the college of arms.

Sufannah Vandyck in a convent at Antwerp, whom he appoints trustee for that daughter. To his sister Isabella he bequeaths 250 guilders yearly; and in case his daughter Maria Teresa die unmarried, he entails 4000*l.* on another sister, married to Mr. Derick, and her children. To his wife Mary and his newborn daughter Justiniana Anna he gives all his goods, effects and monies, due to him in England from King Charles, the Nobility, and all other persons whatever, to be equally divided between them. His executors are his wife, Mr. Aurelius de Meghan, and Katherine Cowley, to which Katherine he leaves the care of his daughter to be brought up, allowing ten pounds per ann. 'till she is eighteen years of age. Other legacies he gives to his executors and trustees for their trouble, and three pounds each to the poor of St. Paul's and St. Anne's Black-friars, and to each of his servants male and female.

The war prevented the punctual execution of this will, the probate of which was not made 'till 1663, when the heirs and executors from abroad and at home assembled to settle the accounts and recover what debts they could---but with little effect. In 1668, and in 1703, the heirs, with Mr. Carbonnel who had married the daughter of Vandyck's daughter, made farther inspections into his affairs and demands on his creditors, but what was the issue does not appear.

Lady Lempster, mother of the last Earl of Pomfret, who was at Rome with her Lord, wrote a life of Vandyck, with some description of his works.

Sir Kenelm Digby in his discourses compares Vandyck and Hoskins, and says the latter pleased the most, by painting in little.

Waller has addressed a poem to Vandyck, beginning, *Rare artisan*, and Cowley wrote another on his death.

Among



JOHN VAN BELCAMP. —

Bannerman Sculp.

GELDORP. —

Among the scholars of Vandyck was *

D A V I D B E C K,

born at Arnheim in 1621; he was in favour with Charles I. and taught the Prince and the Dukes of York and Gloucester to draw. He afterwards went to France, Denmark and Sweden, and died in 1656.

G E O R G E G E L D O R P,

of Antwerp, a countryman and friend of Vandyck, in whose house that painter lodged at his first arrival, had been settled here some time before. He could not draw himself, but painted on sketches made by others, and was in repute even by this artificial practice; though Vertue was told by Mr. Rose that it was not his most lucrative employment, his house being reckoned convenient for the intrigues of people of fashion. He first lived in Drury-lane, in a large house and garden rented from the crown at 30*l.* per ann. and afterwards in 1653 in Archer-street. He had been concerned in keeping the King's pictures, and when Sir Peter Lely first came over, he worked for Geldorp, who lived 'till after the restoration, and was buried at Westminster. Another of the apprentices of Geldorp was

I S A A C S A I L M A K E R

who was employed by Cromwell to take a view of the fleet before Mardyke. A print of the confederate fleet under Sir George Rooke

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C c

engaging

* The French author of the *Abregè* says that Gerard Seghers came hither after the deaths of Rubens and Vandyck, and softened his manner here. This is all the trace I find of his being in England. vol. ii, p. 162.

engaging the French commanded by the Count de Toulouse, was engraved in 1714 from a design of Sailmaker, who lived to the age of eighty-eight, and died June 28, 1721.

----- B R A D S H A W

was another painter in the reign of Charles I. whom I only mention with other obsolete names to lead inquirers to farther discoveries. All I find of him is a note from one of the pocket-books of R. Symonds above-mentioned, who says, "Pierce in Bishopgate-street told me that Bradshaw is the only man that doth understand perspective of all the painters in London."

B. V A N B A S S E N

of Antwerp, was a very neat painter of architecture. In the private apartment below stairs at Kensington are two pictures by him; in one are represented Charles I. and his Queen at dinner; in the other the King and Queen of Bohemia, distinguished by their initial letters F. and E. The Duchess of Portland has a magnificent cabinet of ebony, bought by her father the Earl of Oxford from the Arundelian collection at Tart-hall. On each of the drawers is a small history by Polenburg, and pieces of architecture in the manner of Steenwyck by this Van Bassen, who must not be confounded with the Italian Bassans, nor with the Bassanos, who were musicians to Charles, and of which name there was also a herald-painter. The first Bassano, who came hither in the reign of Queen Elizabeth and was related to the Italian painters of that name, settled in Essex and purchased an estate, which was sold in 1714 by the male descendent. In the mansion was a portrait of the musician, holding a bass-viol.

CORNELIUS

CORNELIUS POLENBURG

the sweet painter of little landscapes and figures, was born at Utrecht in 1586, and educated under Bloemart, whom he soon quitted to travel to Italy, as he abandoned, say our books, the manner of Elsheimer to study Raphael-----but it is impossible to say where they find Raphael in Polenburg. The latter formed a style entirely new, and though preferable to the Flemish, unlike any Italian, except in having adorned his landscapes with ruins. There is a varnished smoothness and finishing in his pictures that makes them always pleasing, though simple and too nearly resembling one another. The Roman Cardinals were charmed with the neatness of his works; so was the Great Duke, but could not retain him. He returned to Utrecht and pleased Rubens who had several of his performances. King Charles invited him to London, where he lived in Archer-street next door to Geldorp, and generally painted the figures in Steenwyck's perspectives. There is a very curious picture at Earl Poulet's at Hinton St. George, representing an inside view of Theobald's, with figures of the King, Queen, and the two Earls of Pembroke and Montgomery, William and Philip. This piece is probably of Steenwyck, and the figures,* which are copied from Vandyck, either of Polenburg or Van Bassen.

The works of Polenburg are very scarce;† his scholar John de Lis of Breda, imitated his manner so exactly, that his pieces are often taken for the hand of his master. The best picture in England of the latter is

* In King Charles's catalogue are mentioned the portraits of his majesty, and of the children of the King of Bohemia, by Polenburg: and in King James's are eight pieces by him.

† There are sixteen mentioned in the catalogue of James II.

is at the Viscount Midleton's. I have his own and his wife's portrait by him in small ovals on copper; they were my father's. The wife is stiff and Dutch; his own is inimitable: Though worked up to the tender smoothness of enamel, it has the greatest freedom of pencil, the happiest delivery of nature.

Charles could not prevail on Polenburg to fix here: He returned to Utrecht and died there in 1660, at the age of seventy-four.

HENRY STEENWYCK

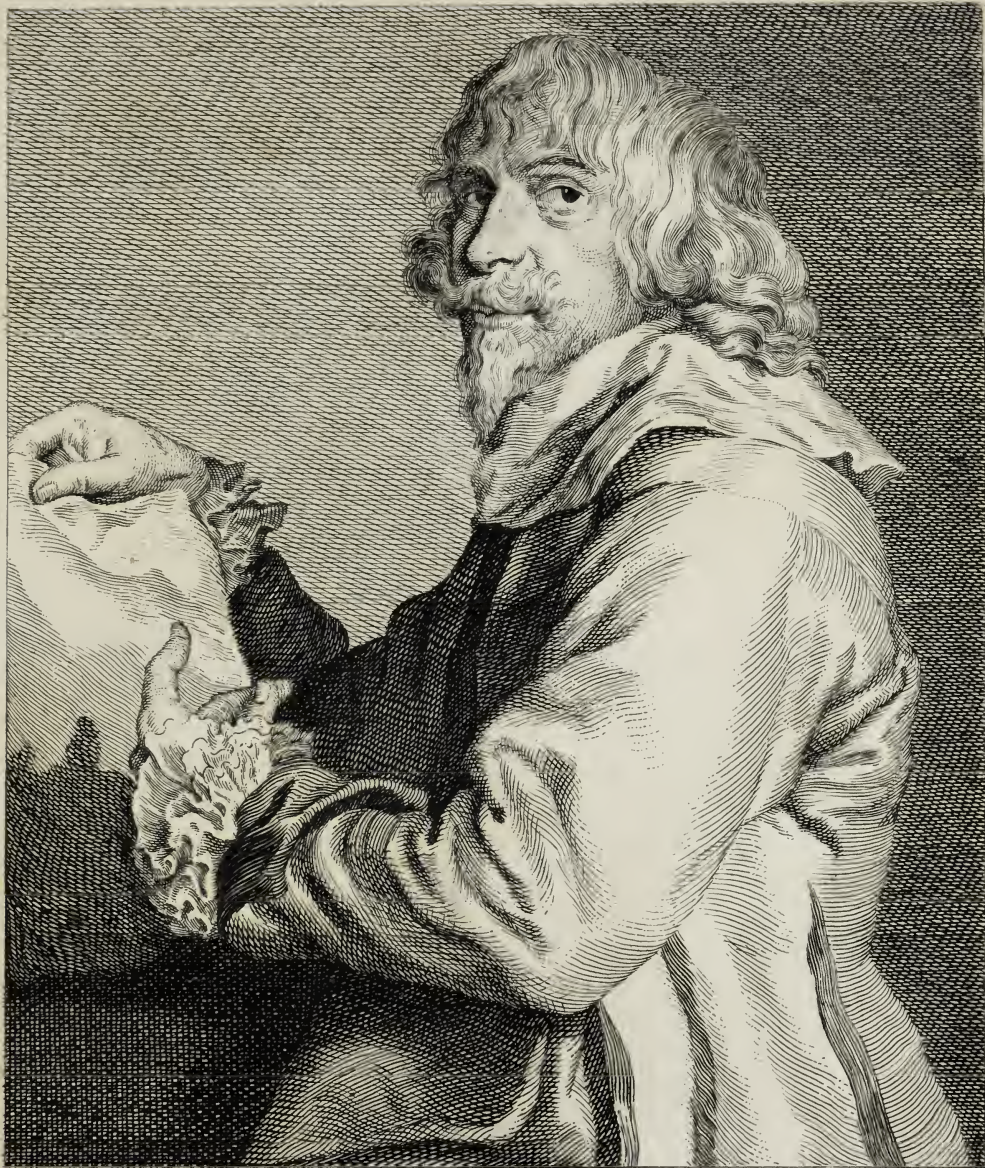
was son* of the famous painter of architecture, and learned that manner of his father. I find no particulars of the time of his arrival here, or when he died. It is certain he worked for King Charles.† The ground to the portrait of that Prince, in the royal palace at Turin, I believe, was painted by him.‡ His name and the date 1629 are on the picture of Frobenius at Kensington, which he altered for King Charles. It is the portrait of the son, that is among the heads of painters by Vandyck. His son Nicholas was in England also, painted for King Charles, and probably died here.

JOHN

* Descamps has proved that it is a mistake to call the son Nicholas, as Sandrart and others have done. See p. 384.

† In King James's catalogue are recorded ten of his works.

‡ In France are the portraits of Charles and his Queen by him, about a foot high, in one piece, with a front of a royal palace in the back ground. Descamps says this picture is more carefully laboured than any work of Vandyck, and equal to the most valuable of Mieris. p. 385. I believe the fine piece of architecture at Houghton is by the hand of Steenwyck, the father. By the son was a capital picture of St. Peter in prison, which at Streater's sale in 1711 sold for 25*l*.



Ant. Van Dyck, pinx.

Bannerman, sculp.

HENRY STEENWYCK.



Ipse pinx.

T. Chambers sculp.

CORNELIUS POLENBURG.

JOHN TORRENTIUS

of Amsterdam, is known to have been here, not by his works, but on the authority of Schrevelius, in his history of Arlem, from whom Descamps took his account. Torrentius, says the latter, painted admirably in finall, but his subjects were not calculated to procure him many avowed admirers. He painted from the lectures of Petronius and Aretine, had the confidence to dogmatize on the same subjects, and practiced at least what he preached. To profligacy he added impiety, 'till the magistrates thought proper to put a stop to his boldness. He underwent the question, and was condemned to an imprisonment of twenty years; but obtained his liberty by the intercession of some men of quality, and particularly of the English Embassador---what the name of the latter was we are not told. Torrentius came over to England, but giving more scandal than satisfaction, he returned to Amsterdam, and remained there concealed 'till his death in 1640, aged fifty-one.

♂ K E I R I N C X,

called here Carings, was employed by King Charles to draw views; his works are mentioned in the royal catalogue, particularly prospects of his majesty's houses in Scotland. In a sale of pictures in March 1745 was a landscape by him freely and brightly touched, with his name written on it as above,* and a few small figures added by Polen-
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* The French author of the *Abregè* calls him Alexander, which must be a mistake. He says he acquired his reputation by what should have destroyed it; as he could not paint figures, Polenburgh generally added them for him.

burg. In Dagar's sale were three drawings with a pen and washed, by Keirincx; one of them had a view of the parliament-house and Westminster stairs to the water, dated 1625.

J O H N P R I W I T Z E R

was too good a painter to remain so long unknown. At Woburn, besides some young heads of the family, is a whole length of Sir William Ruffel, a youth, and Knight of the Bath in the robes of the order, with a dwarf aged thirty-two. It is painted with great brightness and neatness, and does not want freedom. Upon it is written Johannes Priwitzerus de Hungariâ faciebat 1627. I have never met with any other mention of this name.

W I L L I A M D O B S O N,

whom King Charles called the English Tintoret, was born in 1610, in St. Andrew's parish in Holbourn; his family had been gentlemen of good rank at St. Alban's, but having fallen into decay, he was put apprentice* to Sir Robert Peake, whom I have mentioned, a painter and dealer in pictures. Under him, though no excellent performer, but by the advantage of copying some pictures of Titian and Vandyck, Dobson profited so much, that a picture he had drawn being exposed in the window of a shop on Snow-hill, Vandyck passing by was struck with it, and inquiring for the author, found him at work in a poor garret, from whence he took him and recommended him to the King. On the death of Vandyck, Dobson was appointed serjeant-painter, and groom of the privy-chamber, and attended the King to Oxford, and lodged

* R. Symonds says he learned most of Old Cleyn.



Bannerman Sculp.

DOBSON.

lodged in the high-street almost over against St. Mary's-church in a house where some of his works remained 'till of late years. At Oxford his Majesty, Prince Rupert, and several of the Nobility* sat to him; but the declension of the King's affairs proved fatal to Dobson; he loved his pleasures, and not having had time to enrich himself, was involved in debts and thrown into prison, from whence he was delivered by one Mr. Vaughan of the exchequer, whose picture he drew and thought it the best of his portraits. He enjoyed this release but a short time; dying at the age of thirty-six, he was buried at St. Martin's October 28, 1646. A short life, in which he had promised much excellence. His pictures are thought the best imitations of Vandyck; they are undoubtedly very faithfull transcripts of nature. He painted history as well as portrait; and even the latter generally containing more than a single figure, rise almost above that denomination.

Of the first sort, is the Decollation of St. John at Wilton. It is in a good style, but the colouring is raw. The idea of St. John is said to have been taken from the face of Prince Rupert. At Chatworth is a very particular picture, said to be General Monke, his child, and his mistress, whom he took against the consent of her husband. The man in armour undoubtedly resembles Monke, but the whole piece has the air of a holy family; nor is there any other tradition of any mistress of Monke, but the famous † Anne Clarges whom he afterwards married,

* The author of the *Abregè de la vie des plus fameux peintres* says, that Dobson being overwhelmed with business thought of a lucky way to check it. It was, obliging persons who sat to him to pay half the price down; and that he was the first who used this practice. By the swarms of portraits that are left on the hands of his successors, this method is either neglected, or has very little effect!

† See an account of her in Lord Clarendon's history of his life, in Ludlow's *memoires*, and in the collection of state poems vol. 1, p. 38.

ried, and who, some say, was a milliner. There are many instances of painters who have deified their mistresses, but the character of the Virgin Mary was never more prostituted, than if assumed by Anne Clarges. Mr. Stanley has a picture extremely like this, by ----- . At Albury in Surrey, the seat of the Earl of Arundel, was a picture by Dobson of the woman caught in adultery, with several figures ; the heads taken from persons then living, among whom was the poet Cowley. At Chippenham, in Cambridgeshire, formerly the seat of Russel Earl of Orford, in one piece are Prince Rupert, Colonel John Russel and Mr. William Murray drinking, and dipping their favour-ribbands in the wine. At Blenheim, is a family, by some said to be that of Francis Carter, an architect and scholar of Inigo Jones ; by others of Lilly the Astrologer, whom Vertue thought it resembled. The man holds a pair of compasses. I have seen nothing of Dobson preferable to this ; there is the utmost truth in it. At Devonshire-house is another family piece of Sir Thomas Brown, author of *Religio Medici*, his wife, two sons and as many daughters. A whole length of Sir William Compton is in the possession of the family. At the Lord Byron's is the portrait of Sir Charles Lucas ; and at Drayton in Northamptonshire, Henry Mordaunt Earl of Peterborough with a page holding his helmet. A head of the Marquis of Montrose was taken for the hand of Vandyck : in a corner in stone colour is a statue of peace, on the other side, his helmet. At Mr. Skinner's (Mr. Walker's collection) is a large piece of Prince Charles in armour, drawn about 1638, Mr. Windham, a youth, holding his helmet ; at bottom are arms and trophies. I have mentioned the fine head of Vanderdort at Houghton. Dobson's wife, by him, is on the stairs of the Ashmolean museum at Oxford ; and his own head is at Earl Paulett's ; the hands were added long since by Gibson, as he himself

himself told Vertue. Charles Duke of Somerfet had a picture of an old man sitting, and his son behind him; on this picture was written the following epigram, published by John Elsum among his epigrams on painting, a work I have mentioned before, though of no merit but by ascertaining some particular pictures;

* Perceiving somebody behind his chair,
He turns about with a becoming air :
His head is rais'd, and looking o'er his shoulder
So round and strong, you never saw a bolder.
Here you see nature th'roughly understood ;
A portrait not like paint, but flesh and blood ;
And, not to praise Dobson below his merit,
This flesh and blood is quickened by a spirit.

At Northumberland-house as I have said is a triple portrait, of Sir Charles Cotterel embraced by Dobson, and Sir Balthazar Gerbier in a white wasteccoat. Sir Charles was a great friend and patron of Dobson : At Rousham in Oxfordshire, the seat of the Cotterels are several good portraits by him. Sir Charles Cotterel, when at Oxford with the King, was engaged by his majesty to translate Davila's history of the civil wars of France ; the frontispiece designed by Sir Charles himself, was drawn by Dobson ; it represented Francis II. Charles IX. Henry III. and IV. with two dogs, a popish and protestant cur, fighting before them. This sketch is still preserved in the family, and in 1729

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was

* Page 112. It is a thin octavo, printed in 1700, with only his initial letters J. E. Esq; This John Elsum published another piece in 1703 called, the art of painting after the Italian manner, with practical observations on the principal colours, and directions how to know a good picture ; with his name.

was engraved in London for the history of Thuanus. He etched his own portrait.*

In a collection of poems called *Calanthe* is an elegy on our painter.

GERARD HONTHORST.

The favorite painter of the Queen of Bohemia was born in 1592 at Utrecht, and instructed in painting by Bloemart, but he completed his studies at Rome, where he stayed several years, and painted many things for Prince Justiniani, and other works, excelling particularly in night-pieces and candlelights. On his return he married well, and having a fair character, was remarkable for the number of his disciples of rank. Sandrart, who was one, says they were twenty-eight at the same time, who each paid him an hundred florins yearly. But his greatest honour was instructing the Queen of Bohemia and her children, among whom the Princesses †Sophia and the Abbesses of Maubuisson chiefly distinguished themselves. King Charles invited him to England where he drew various ‡ pictures, particularly one very large emblematic

* At Mr. Nicholas's at Horseley is a portrait of Sir Richard Fanshawe, which has been taken for the hand of Dobson; it was painted by one De Meetre; a name unknown to me.

† De Piles. Of the Princess Sophia there is a portrait in a straw hat by Honthorst, at Wilton, natural, but not very good. The other Princess was Louisa Hollandina, who practiced that art with success. Two pictures painted by her were in the collection of her uncle King Charles. See catal. p. 53, No. 70, 71. In Lovelace's *Lucastra* is a poem on Princesses Loyse drawing, p. 17. She was bred a protestant, but in 1664, went to Paris, turned catholic and was made Abbess of Maubuisson. She died in 1709 at the age of eighty-six.

‡ There were seven in King James's collection.



T. Chambers sculp.

GERARD HONTHORST.



blematic piece, which now hangs on the Queen's stair-case at Hampton-court. Charles and his Queen, as Apollo and Diana, are sitting in the clouds ; the *Duke of Buckingham under the figure of Mercury introduces to them the arts and sciences, while several genii drive away Envy and Malice. It is not a pleasing picture, but has the merit of resembling the dark and unnatural colouring of Guercino. This and other † things he compleated‡ in six months, and was rewarded with three thousand florins, a service of silver-plate for twelve persons, and a horse ; and though he returned to Utrecht, he continued to paint for the King. It must have been during his residence here that he drew an admirable half length of Lucy Countess of Bedford now at Woburn : it is painted and finished with the greatest vivacity and clearness. She is in black, leaning on her hand. Mr. West has the portraits of the Marquis of Montrose, and of the Princes Rupert and Maurice with his name written to them thus, *Honthorst*. Another of their eldest brother Charles Lodowick, Count Palatine, is dated 1633. A print of Mary de' Medici is inscribed, *G. Honthorst effigiem pinxit 1633*. Rubens was a great admirer of Honthorst's night-pieces. The latter worked for the King of Denmark ; the close of his life was employed in the service of the Prince of Orange, whose houses at the Hague, Hounslaerdyck and Reswick were adorned by his pencil with poetic histories. At the last of the three he painted a chamber with the habits, animals and

* The Duke had a large picture by Honthorst, representing a tooth-drawer with many figures round him, five feet by seven feet.

† Among the Harleian MSS. No. 6988. art. 19. is a letter from King Charles to the Duke of Buckingham, in the postscript to which he asks the Duke, if Honthorst had finished the Queen's picture?

‡ Sandrart.

and productions of various countries, and received 8000 florins for his labour. He died at the Hague in 1660.

JOHN VAN BELCAMP

was employed under Vanderdort as a copyer of the King's pictures, and was reckoned to succeed. The whole length of Edward IV. in his night-gown and slippers, (the face in profile) which hangs over the chimney in the anti-chamber at St. James's, was painted by Belcamp, the face probably taken from some ancient original. In the catalogue of James II. are mentioned pictures of Edward III. the Black Prince, Anne of Denmark, Louis XIII. and of a large stag; all probably burned at Whitehall, except the Black Prince, still in an anti-room at St. James's, and that of the King of France, which perhaps is the portrait now at Hampton-court. When King Charles secretly withdrew from that palace, in the letter which he left for Colonel Whalley were these directions,

“ There are here three pictures which are not mine, that I desire you to restore, my wife's picture in blew sattin sitting in a chair you must send to * Mrs. Kirk. My eldest daughter's picture copied by Belcamp to the † Countess of Anglesey; and my ‡ Lady Stanhope's picture to

Carey

* Anne Kirk, one of the Queen's dressers, which place she carried on a competition against Mrs. Neville. See Strafford-papers vol. ii, p. 73. There is a met-zotinto whole length of Mrs. Kirk from Vandyck.

† Mary Bayning, wife of Charles Villiers Earl of Anglesey, nephew of the Duke of Buckingham.

‡ Catherine daughter of Thomas Lord Wotton, wife of Henry Lord Stanhope, who died before his father the Earl of Chesterfield. She had been governess to

Mary



Carey Raleigh. There is a fourth which I had almost forgot ; it is the original of my eldest daughter, it hangs in this chamber over the board near the chimney, which you must send to my Lady *Aubigny."

Belcamp was added by a vote of the Commons June 2, 1649, to the number of trustees for the sale of the King's goods ; and the directions for the sale in 1650 are witnessed by him. In one of the pocket-books of R. Symonds he is said to be lately dead in 1653.

H O R A T I O G E N T I L E S C H I

a native of Pisa, was disciple of Aurelio Lomi his half brother. After distinguishing himself at Florence, Rome and Genoa, he went to Savoy, and from thence passing into France, was invited over by King Charles,

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who

Mary Princess of Orange, daughter of Charles I. and having been very zealous in the King's service, was after the restoration made Countess of Chesterfield. Vandyck was said to be in love with her, but so ungalant as to dispute with her on the price of her picture, which he threatened to sell if she would not give him what he demanded. See a letter of Lord Conway to Lord Wentworth in a collection published by Doddsley in two volumes 1754. vol. i. p. 136. It was thought the Lord Cottington would have married her, but that she was in love with Carey Raleigh, Sir Walter's son, mentioned in the text. At last she married Poliander Kirkhoven Lord of Helmsfleet in Holland, and died April 9, 1677. There is a whole length print of her from Vandyck, where by mistake she is called Anne instead of Catherine ; the original was bought by Sir Robert Walpole from the Wharton collection.

* Catherine Howard eldest daughter of Theophilus Earl of Suffolk. She was in love with George Lord Aubigny second son of the Duke of Lenox, and turned catholic to marry him. See Strafford papers vol. ii, p. 165. She was secondly married to James Levingston Earl of Newburgh. There is a half length print of her from Vandyck.

who gave him lodgings and a considerable salary, and employed him in his palaces, particularly at Greenwich, in painting cielings. Nine pieces, which were in that palace, were sold after the King's death for 600*l.* and are now the ornaments of the hall at Marlborough-house. He worked too for Villiers * Duke of Buckingham, at York-house. A cieling from thence was since at the house of Sheffield Duke of Buckingham in St. James's park. It represented the nine muses in a large circle. He painted too the family of Villiers, and a large picture for him eight feet wide by five high, of a Magdalen lying in a grotto contemplating a skull. At Hampton-court is his Joseph and Potiphar's wife ; he drew other things for the King and presented him with a book of drawings. Of Lot and his daughters there is a print after him, in which he is called by mistake *Civis Romanus*, engraved by Lucas Vosterman. He made several attempts at portrait painting, but with little success, and after residing here about twelve years, died at the age of eighty-four, and was buried under the altar in the chapel at Somerset-house. His daughter

ARTEMISIA GENTILESCHI

was also in England, was reckoned not inferior to her father in history, and excelled him in portraits : Her own is in the gallery at Althorp. King Charles had several of her works. Her best was David with the head of Goliath. She drew some of the royal family and many of the nobility----but the chief part of her life was passed at Naples, where she lived

* In that Duke's collection are mentioned two pictures by him of a Magdalen and the holy family. See the catalogue published by Bathoe.





J. Leysius pinx.

T. Chambers sculp.

NICHOLAS LANIERE.

lived splendidly, and was as famous, says Graham,* for her amours† as for her painting.

N I C H O L A S L A N I E R E

was one of those artists, whose various talents were so happy all as to suit the taste of Charles the first. Lanieri was born in Italy, was a musician, painter, engraver, and understood hands. He had great share in the purchases made for the royal collection,‡ and probably was even employed in the treaty for that of Mantua. One picture is said expressly in the King's catalogue to have been changed with Mr. Lanieri. His fame was most considerable as a musician. In Ben Johnson's works is a masque performed at the house of the Lord Hay in 1617 for the entertainment of the French Ambassador, the whole masque after the Italian manner, stylo recitativo, by master Nicholas Lanieri, who ordered and made both scenes and music. He was employed many years afterwards in a very different and more melancholy manner; a vocal composition for a funeral hymn on his royal master, written by Thomas Pierce, was set by Lanieri.§ It was in this capacity that he had a salary

* English School, at the end of the translation of Depiles.

† R. Symondes speaking of Nic. Lanieri, says, "Inamorato d' Artemisia Gentileschi, che pingeva bene."

‡ The author of the English School says he put a particular mark on the pictures bought by him for the King, but does not tell us what it was. Probably an L; the same with which he marked his own etchings.

§ R. Symondes says, the Duke of Buckingham once gave Lanieri 500*l.* in gold because he could not get of King James what Lanieri deserved. Another time gave him 300*l.* in gold.

§ Wood's *Athenae* vol. ii, p. 862.

lary of 200*l.* a year. The patent is dated July 11, 1626.* He had besides the office of closet-keeper to the King. As a painter he drew for Charles a picture of Mary, Christ and Joseph; his own portrait† done by himself, with a pallet and pencils in his hand, and musical notes on a scrip of paper, is in the music school at Oxford. There is a print of him, painted by John Lyvvius, and engraved by Vosterman. On one of the plates which he etched ‡ himself, he has put in Italian, *done in my youthfull age of 74.* At the sale of the King's goods he gave 230*l.* for four pictures. His brothers || Clement and Jerome were likewise purchasers. In one of R. Symonds's pocket-books is this memorandum,

“When the King's pictures came from Mantua, quicksilver was got in amongst them and made them all black. Mr. Hieronymo Lanieri told me that to cleanse them, first he tried fasting spittle; then he mixt it with warm milk, and those would not do. At last he cleansed them with aqua-vitae alone, and that took off all the spots and blackness, and he says 'twill take off old varnish.”§

Nicholas died at the age of 78, and was buried in St. Martin's Nov. 4, 1646.

FRANCIS

* See Rymer's Foedera.

† There was another portrait of him and of Isaac Oliver in one piece in the collection of James II. See the catalogue published by Bathoe.

‡ Mr. Rose the jeweller had all the plates for a drawing-book by Lanieri, etched by himself.

|| There was also a John Lanieri, I suppose son of one of the brothers, who set two ballads of Lovelace. See his *Lucaſta*, p. 3. 43.

§ Lanieri seems to have been an adept in all the arts of picture-craft; Sanderſon speaks of him as the first who passed off copies for originals, by tempering his colours with foot, and then by rolling them up, he made them crackle and contract an air of antiquity. *Graphice* p. 16.



Fr. Wouters pinx.

A. Bannerman sculp.

FRANCIS WOUTERS. —

F R A N C I S W O U T E R S

of Lyere, was born in 1614, and bred in the school of Rubens, but chiefly practiced in landscape, to which he added small naked figures, as Cupids, Nymphs, &c. He was much in favour with the Emperor Ferdinand II. but coming to England with the Embassador of that Prince in 1637, his pictures pleased at court, and he was made chief painter to the Prince of Wales, afterwards Charles II. In a MS. catalogue of King Charles's pictures he is said to have painted a cieling with Hercules and other Gods, in a room there called, the Contractor's room, but in which palace is not specified.* On the misfortunes of the royal family he retired to Antwerp, where in 1659 he was shot by the accidental discharge of a gun. There is an epitaph on him in De Bie's Gulden Cabinet. A large print after Titian, engraved by Hollar in 1650, is dedicated to Wouters.

----- W E E S O P

arrived here in 1641, a little before the death of Vandyck, of whose manner he was a lucky imitator, and had the honour of having some of his pictures pass for that master's. He left England in 1649, saying, "He would never stay in a country where they cut off their King's head and were not ashamed of the action." It had been more sensible to say, he would not stay where they cut off the head of a King that rewarded painters, and defaced and sold his collection. One John Weefop, probably his son, was buried in St. Martin's in 1652.

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JOHN

* In the catalogue of James II. are mentioned three landscapes and the story of St. Sebastian, by Wouters, and in Sir Peter Lely's, a landscape with figures.

JOHN DE CRITZ

has been mentioned in the former volume. Though serjeant painter to Charles I. He may more properly be called a retainer to the arts than a professor. His life is to be collected rather from office-books than from his works or his reputation. Yet he was not ignorant. I have two sketches of heads drawn by him with a pen, that are masterly. Vertue saw many more in the hands of Murray the painter who was scholar of a son or nephew of De Critz, who, according to Murray, painted bravely scenes for masks. Among those drawings was a sketch from a picture of * Sir Philip Sidney, then at the house of De Critz, and now in the possession of Lord Chesterfield. In 1657 he painted the portrait of serjeant Maynard with a paper in his hand. In a book belonging to the board of works was a payment to John De Critz for repairing pictures of Palma and the Caesars of Titian. This was in 1632. Among the annuities and fees payable out of the customs in the port of London in that reign was a payment to John De Critz his majesty's serjeant-painter, for his annuity at 40*l.* a year due to him for one year ended at Michaelmas 1633. And in a wardrobe account, lost in the fire in the temple, was this entry. "To John De Critz serjeant-painter, for painting and gilding with good gold the body and carriages of two coaches and the carriage of one chariot and other necessaries, 179*l.*-3*s.*-4*d.* anno 1634." If this bill should seem to debase the dignity of

* In the Earl of Oxford's library was a copy of Holland's *Heroologia*, in which in an old hand, supposed to be done immediately after the publication of the book in 1618, was written where every picture was from which the prints were taken. That of Sir Philip Sidney is the same with Lord Chesterfield's, and under was written, *at Mr. De Critz's*---strong evidences of this being a genuine picture.

of serjeant painter, it may comfort the profession to know that Solimèni, who was inferior to no painter of any age in vanity, whatever he was in merit, painted a coach for the present King of Spain, when King of Naples, which cost 1200*l*. Indeed I can produce no precedent of any great master who painted and gilded barges, as serjeant De Critz appears to have done by the following paper, a memorandum in his own hand ;

“ John De Critz demaundeth allowance for these parcells of worke following, viz. For repayreing, refreshing, washing and varnishing the whole body of his majesty’s privy barge,* and mending with fine gould and faire colours many and divers parts thereof, as about the chaire of state, the doores, and most of the antiques about the windowes, that had bene galled and defaced, the two figures at the entrance being most new coloured and painted, the Mercury and the lion that are fixed to the sternes of this and the row barge being in several places repayred both with gould and colours, as also the tapnerils on the top of the barge in many parts gilded and strowed with fayre byse. The two figures of Justice and Fortitude most an end being quite new painted and gilded. The border on the outside of the bulk being new layd with faire white and trayled over with greene according to the custome heretofore---and for baying and colouring the whole number of the oares for the row barge being thirty-six.”

On the other side of this scrap of paper is another bill. “ For severall times oyling and laying with tayre white a stone for a sun-dyall
opposite

* In the court-books at painter’s-hall there is a letter to the company from the Earl of Pembroke, directing them to appoint certain persons of their hall to view the King’s and Queen’s barges lately beautified, painted and gilded by De Creetz, serjeant-painter, and give an estimate of the work, which they did of 280*l*. and some other expences.

opposite to some part of the King and Queen's lodgings, the lines thereof being drawn in severall colours, the letters directing to the howers gilded with fine gould, as alsoe the glory, and a scrowle gilded with fine gould, whereon the number and figures specifying the planetary howers are inscribed; likewise certain letters drawne in black informing in what part of the compasse the sun at any time there shining shall be resident; the whole worke being circumferenced with a frett painted in manner of a stone one; the compleat measure of the whole being six foote."

At bottom of each of these bills are the sketches of heads I mentioned. De Critz and others were buyers of the King's goods to the value of 4999*l*. Rich. Symonds says that at De Critz's house in Austin-fryars were three rooms full of the King's pictures. Emanuel De Critz, brother or son, was one of the petitioners to the council of state for delivery of the goods they had purchased, which had been detained by Cromwell. Thomas De Critz, brother of John, was a painter too, and superior, said Murray, to his brother. One of the name was mace-bearer to the house of parliament. A head of one Oliver De Critz, with a paper in his hand, is in the museum at Oxford. John De Critz had a scholar called Le Menſe, who was born at Antwerp.

A D R I A N H A N N E M A N

was born at the Hague, and painted both history and portraits, having studied under one Ravesteyn, but more from the works of Vandyck, of whose airs of heads Vertue thought him the best imitator. He made love, as is said before, to the niece of Cornelius Johnson though without success, and drew that painter, his wife and son. He came to
England



A. Bannerman, Sculp.

ADRIAN HANNEMAN.

England in the reign of King Charles, and for some time worked under Mytens, and continued here sixteen years. Returning to Holland, he became the favorite painter of Mary Princess of Orange. There is a picture of her and the Prince in armour at Lord Strafford's at Wentworth-castle, painted, I believe, by Hanneman. At Windfor,* a portrait of Duke Hamilton : at Workfop, the Duke of Norfolk's, a picture of kettles and utensils. Sir Peter Lely had a man playing on a lute two feet ten square. In the library belonging to the cathedral of Lincoln, the portrait of one Honeywood, whose mother lived to see 365 of her own descendents. There is a print of Charles II. painted before his restoration by Hanneman, engraved by Hen. Danckers at the Hague ; and at General Compton's Vertue saw one done by Hanneman at the same time. †He painted in the chamber of the States at the Hague, and for the Heer Van Wenwing two usurers counting their money ; while he worked on this he wanted a sum himself, which he borrowed of the person who had ordered the picture, and which when it was finished, Wenwing would have deducted, but Hanneman told him that all the gold he had borrowed was put into the picture, and was what the misers were counting. He died about 1680. His son, called William, was buried in St. Martin's in 1641.

There were several other painters here in the reign of Charles, who were so inconsiderable, or of whom I find so little, that I shall mention them very briefly.

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Cornelius

* There were five other portraits of the royal family by him in the collection of James II. See the catalogue.

† English School.

Cornelius Neve drew the portraits of Richard Lord Buckhurst and Mr. Edward Sackville in one piece in 1637. It is at Knowle. No. 73. in the picture-gallery at Oxford is painted by him, where he is called a celebrated painter.

K. Coker, painted a head of Colonel Massey, preserved at Coddington in Cheshire.

Matthew Goodricke or Got^hericke, is mentioned as a painter in one of the office books of that reign.

In the inventory of the pictures at Oatlands was a view of Greenwich by one Stalband.

Mr. Greenbury is mentioned in the *catalogue of the King's collection for copying two pictures of Albert Durer by the direction of the Lord Marshal. Probably he was one of Lord Arundel's painters.

Horatio Paulin lived chiefly in Holland. He came to England, went to Hamburgh, and thence to the Holy-land. Rotiere agreed to go with him but was discouraged.

Povey lived in this reign and painted a head which was in the possession of Mr. Leneve, Norroy.

One Hamilton an Englishman, is mentioned by †Sandrart as excelling in painting birds and grapes, and doing several things for the Elector of Brandenburg.

Edward

* Page 173.

† Page 384.

Edward Bower drew the portrait of Mr. Pym.

Holdernefs drew the picture of an old woman with a skull, which was in the collection of Villiers Duke of Buckingham.

T. Johnson made a draught of Canterbury in 1651, which hangs on the stairs of the library belonging to the cathedral.

Reurie is mentioned by *Sanderfon as a painter in little in 1658.

FRANCIS BARLOW

was of more note than the preceding artists. †He was born in Lincolnshire, and placed with one Sheperd a face-painter; but his taste lay to birds, fish and animals, in which he made great figure, though his colouring was not equal to his designs---consequently, which is not often the case, the prints from his works did him more honour, than the works themselves, especially as he had the good fortune to have some of them engraved by Hollar and Faithorn.‡ There are six books of animals from the drawings of Barlow, and a set of cuts for Aesop's Fables. Some cielings for birds he painted for noblemen and gentlemen in the country; and he drew some of the monuments in Westminster-abbey, designed for an edition of Mr. Keep's history of that cathedral. Mr. Symonds says he lived near the drum in Drury-lane, and received eight pounas for a picture of fishes. He once painted a half

* In his Graphice.

† See English School.

‡ The title to one of his books, in which some are etched by Hollar, is, "Diversae Avium species studiosissime ad vitam delineatae per Fran. Barlow ingeniosissimum Anglum pictorem. Guil. Faithorn excudit 1658."

half length of General Monke; and the herse was designed by him, as was expressed in the Lord Chamberlain's warrant to Sir Christopher Wren to prepare timber for it at Monke's funeral. I have a curious long roll, engraved by White, exhibiting the ceremonies and procession of that magnificent interment, with a full description of it; the frontispiece is well designed by Barlow. It is remarkable that forty gentlemen of good families submitted to wait as mutes with their backs against the wall of the chamber where the body laid in state, for three weeks, waiting alternately twenty each day. Barlow, though inheriting a large sum of money from a friend, died poor so lately as 1702.

SIR T O B Y M A T T H E W S,

one of those heteroclit animals who finds his place any where. His father was Archbishop of York, and he a jesuit. He was supposed a wit, and believed himself a politician. His works are ridiculous, and his greatest success was a little mischief in making converts.* The famous Countess of Carlisle, as meddling as Matthews, and as affected, was the object of his adoration. He drew a character of her, † which commends her so impertinently, that with scarce straining, it might pass for

* On the Lady Newburgh's being converted to popery, Lord Conway writes thus to the Earl of Strafford, "The King did use such words of Wat. Montagu and Sir Tobie Matthew, that the fright made Wat keep his chamber longer than his sickness would have detained him; and Don Tobiah was in such perplexity that I find he will make a very ill man to be a martyr; but now the dog doth again wag his tail." Strafford papers vol. ii, p. 125. It seems in this business Matthews was unjustly accused; the conversion had been made by the Duchess of Buckingham and Signor Con, the Spanish resident, p. 128.

† See this character prefixed to his letters.

for a satire. For instance, he says, "She has as much sense and gratitude for the actions of friendship as so extreme a beauty will give her leave to entertain; and that although she began to be civil to people at first, she would rather show what she could do, than let her nature continue in it, and that she never considered merit in others but in proportion as they had any to her. That she affected particularity so much, that you might fear to be less valued by her for obliging her; that she had little religion, was passionate, could suffer no condition but of plenty and glory, was fickle, and gay only out of contradiction because her physicians had told her she was inclined to melancholy"--with a heap of such nonsense---in short, I believe, no proud beauty was ever so well flattered to her own contentment. Mr. Garrard, master of the charter-house, a man of more sense and more plain sense than Matthews, has drawn this Lady's character in fewer words, and upon the whole not very unlike Sir Toby's picture; "My lady Carlisle will be respected and observed by her superiors, be feared by those that will make themselves her equals, and will not suffer herself to be beloved but of those that are her servants."* Sir Toby Matthews's title to a place in this work depends singly upon a letter from the Duchess of Buckingham to the Duke,† in which she tells him she had not yet seen the picture which Toby Matthews had drawn of the Infanta and sent over. Vertue adds that he had some small skill in limning; otherwise I should have concluded, that he had only drawn the Infanta's portrait in the same fantastic colours which he had employed on Lady Carlisle. However as it is not foreign to the design of this work to throw in as many lights as

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I i

possible

* Strafford papers vol. i, p. 363.

† R. Symondes says, Mr. Gage, Sir Thoby Mathewes, Mr. Fl---ill were buyers of pictures for the Duke of Buckingham.

possible on the manners of the several ages, I did not unwillingly adopt Vertue's mistake, if it is one. Whoever desires to know more of this person, will find his life in the *Athenae Oxonienses*. But I have not yet done with these motley characters; the King's taste made his court affect to be painters and virtuosi; among these was

Sir J A M E S P A L M E R,

often mentioned in the catalogue of the royal collection; in which he fold, gave and painted pictures. Of the latter was a *piece of Tarquin and Lucretia copied from Titian. Another, the feast of Bacchus, was delivered to him by the King's own hands, to be copied in tapestry at the manufacture at Mortlack. He had lodgings in the tennis-court at Whitehall, and is often mentioned as a domestic servant. He was the person sent to Richard Atkyns for the picture in which the King distinguished two different painters; and Mr. Garrard in a letter to Lord Strafford dated Jan. 9. 1633, says, "I had almost forgot to tell your Lordship that the diceing-night the King carried away in James Palmer's hat 1850 pieces. The Queen was his half and brought him that good luck; she shared presently 900." In Stone's accounts, from which I have given some extracts above, is mention of a monument for Palmer's wife. If these men add no great ornament to our list, it will at least be honoured by our next; the Hogarth of poetry was a painter too; I mean,

S A M U E L B U T L E R

the author of *Hudibras*. In his life prefixed to his works we are told, "That for his diversion he practiced music and painting. I have seen,
adds

* Page 52. for the others see p. 10. 53. 84. 115. 137. 159.



J. Chamber sculp.

FRANCESCO CLEYN.

adds the writer, some pictures said to be of his drawing which remained in that family (of Mr. Jefferys) which I mention not for the excellency of them, but to satisfy the reader of his early inclinations to that noble art ; for which also he was afterwards entirely beloved by Mr. Samuel Cooper, one of the most eminent painters of his time."

F R A N C I S C L E Y N

was a painter in a different style from any we had seen here ; for which reason, though he arrived earlier than many I have mentioned, I reserved him 'till I had dispatched the performers in oil. He was born at Rostock and retained in the service of Christian IV. King of Denmark, but the excellence of his genius prompted him to the search of better models than he found in that northern climate. He travelled to Italy and stayed there four years ; it was at Rome, I suppose, he learned those beautifull grotesques, in which he afterwards shone. At Venice he became known to Sir Henry Wotton, and Sir Robert Anstruther recommended him to Prince Charles. He arrived while the Prince was in Spain, but notwithstanding was graciously received by King James, who mentions that circumstance in a Latin letter that he wrote to the King of Denmark, desiring leave to detain Cleyn in England, though with a permission to return first to Copenhagen and finish a work he had begun there, and promising to pay the expence of his journey. The letter is preserved by Fuller.* The request was granted, and Cleyn returned to London at the end of the summer. The King had just then given two thousand pounds towards Sir Francis Crane's new manufacture of tapestry at Mortlack. They had worked only after old

* In his Worthies of Surrey, p. 77.

old patterns ; Cleyn was placed there, and gave designs both in history and grotesque, which carried those works to singular perfection. It appears by King Charles's catalogue that five of the cartoons were sent thither to be copied by him in tapestry. His pension is recorded by Rymer.* “ Know yee that we do give and graunt unto Francis Cleyn a certain annuitie of one hundred pounds by the year during his natural life.” He enjoyed this salary 'till the civil war ; and was in such favour with the King and in such reputation, that on a small drawing of him in Indian ink about six inches square, which Vertue saw, he is called, *Il famosissimo pittore Francesco Cleyn, miracolo del secolo, e molto stimato del re Carlo della gran Britania, 1646.*” Cleyn was not employed solely in the works at Mortlack ; he had a house near the church in Covent-garden, and did several other things for the King and Nobility. At Somers-et-house he painted a cieling of a room near the gallery with histories and compartments in gold. The outside of Wimbledon-house he painted in fresco. Bolsover in Nottinghamshire, Stonepark in Northamptonshire, and Carew-house at Parson's-green (since Lord Peterborough's) were ornamented by him. There is still extant a beautiful chamber adorned by him at Holland-house, with a cieling in grotesque, and small compartments on the chimnies, in the style and not unworthy, of Parmegiano. Two chairs, carved and gilt, with large shells for backs, belonging to the same room, were undoubtedly from his designs ; and are evidences of his taste. A letter † from Lord Cottington to Lord Strafford, describing the former's house at Hanworth, mentions Cleyn, though not by name. “ There is a certain large low room made under the building with a fountain in it, and other rare

devices,

* Vol. xviii, p. 112.

† Strafford papers.

and the open gallery is all painted by the hand of a second Titian. Aug. 1629." In King Charles's catalogue is mention of four patterns for the great seal, drawings on blue paper by Cleyn. He made designs for various artists; particularly for several of Hollar's plates to Virgil and Aesop: for these he received fifty shillings a piece. There are two small books of foliages from his drawings; one containing six small slips with animals in grotesque; the other in five slips of the senses; and the initial letters of his name F. C. inv. 1646. It is however uncertain whether these and a few other plates of the same kind are not by his son, who had the same christian name, and imitated his father's manner. Such is a title-page to *Lacrymae Musarum*, elegies on the Lord Hastings, who died in 1650, the day before he was to have been married. Also, seven plates of the liberal arts, about four or five inches square, prettily designed and neatly etched. On a small print of the father, etched by the son, Mr. Evelyn wrote, "A most pious man, father of two sons, who were incomparable painters in miniature; all died in London." By the register of Mortlack it appears that he had three sons; Francis born in 1625, who died and was buried at Covent-garden October 21, 1650. Charles and John; and two daughters, Sarah and Magdalen. He had another daughter, probably born in London, and called Penelope. Vertue saw a miniature, like Cooper's manner, but not so well, of Dorothea, youngest daughter of Richard Cromwell, aet. 4, 1668, with these letters, P. C. which he thought signified Penelope Cleyn. In the catalogue of plates and prints exhibited to sale by Peter Stent 1662, was a book of grotesques in ten plates; Francis Cleyn inv. et sculpsit. Cleyn besides his own sons, instructed Dobson; and died himself about 1658. Mr. English a painter who died at Mortlack in 1718 had a picture of Cleyn and his wife and se-

veral of his designs for tapestries, all which came to Mr. Crawley of *Hempsted* Hertfordshire.

J O H N H O S K I N S.

For the life of this valuable master I find fewer * materials, than of almost any man in the list who arrived to so much excellence. Vertue knew no more of him than what is contained in Graham's English School, where we are only told "that he was bred a face-painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew King Charles, his Queen and most of the court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Hoskins, though surpassed by his scholar, the younger Cooper, was a very good painter; there is great truth and nature in his heads; but the carnations are too bricky, and want a degradation and variety of tints. I have a head of serjeant Maynard by him, boldly painted and in a manly style, though not without these faults; and another good one of Lord Falkland, more descriptive of his patriot melancholy than the common prints; it was in the collection of Dr. Meade. There is indeed one work of Hoskins that may be called perfect; it is a head of a man, rather young, in the gown of a master of arts, and a red fatten wastecoa. The clearness of the colouring is equal to either Oliver; the dishevelled hair touched with exquisite freedom. It is in the possession of Mr. Fanshaw, but not known whose portrait. Vertue mentions a son of Hoskins of the same name, and says, that this mark **HH** distinguishes the works of the father from those of the son, which have I. H. simply.

I meet

* There is not even a portrait of him extant.

I meet with no other hint of a son of that name except in Sanderfon, who barely names him.* One Peter Hoskins is entered into the register of Covent-garden as buried July 1, 1681. Hoskins the father was buried in that church Feb. 22, 1664. In the † catalogue of King Charles are mentioned two drawings by Hoskins for the great seal. Colonel Sothby has a head of Sir Benjamin Rudyard by him.

ALEXANDER COOPER

was nephew of Hoskins, and with his brother Samuel, of whom an account will be given in the ensuing volume, was instructed in water-colours by their uncle. Alexander painted landscapes in this manner as well as portraits. He went abroad, resided some time at Amsterdam, and at last entered into the service of Queen Christina.

ANNE CARLISLE,

a paintress, admired for her copies (it is not said whether in oil or miniature) from Italian masters. Graham ‡ says, she was in such favour with King Charles, that he presented her and Vandyck with as much ultramarine at one time as cost him above five hundred pounds. If her share was near equal, I should suppose she painted in oil. It would be a very long time before the worth of 200*l.* in ultramarine could be employed in miniatures. Vertue mentions her teaching a lady to paint, whose

* Page 20. In the same place he speaks in the like transient manner of a son of Hilliard.

† Page 75.

‡ English School.

whose picture she drew standing behind her own ; herself was sitting with a book of drawings in her lap ; and he adds, that many pieces painted by her were in the possession of a widow Lady Cotterel. Mrs. Carlisle died about 1680.

P E T I T O T,

the celebrated French painter in enamel, I have inserted here, though it is not certain that he came over in the reign of the first Charles. In 1677 it is well known that he came to place one of his sons with Cooper, though he made a very short stay and did not paint here then. But as he flourished in the time of Charles I. as he often drew that King, his Queen, Charles II. when Prince, and the Duke and Duchess of Buckingham, Vertue* was inclined to think he actually was here, tho' the pictures of the royal family were copies from Vandyck, those of the Duke and Duchess from Cornelius Johnson. All these are in the cabinet of her Grace the Duchess of Portland. Vanderdort, who mentions a carving by Petitot from Titian's Lucretia, only calls him a celebrated enameller in France ; but though the King might have sent pictures of Vandyck and Johnson to Paris to be copied, it is scarcely probable that he ventured a Titian upon such an errand. I have an additional reason for believing Petitot was here ; a fine enamel of Charles I. the countenance of which is different from all those of Vandyck. It came from a son of Petitot, a major in the army, who died here as well as the younger Petitot the enameller, who was far from attaining the excellence of the father, and painted too in water-colours.

The

* Since this life was written I have found a short note in one of Vertue's MSS. that Petitot certainly drew the Duchess of Richmond here in the time of Charles I.

The Duke of Devonshire has another head by old Petitot of the Duke of Buckingham, and a very fine piece eight or ten inches long, of Raphael de Rouvigny wife of Thomas Earl of Southampton.

I come now to other artists in the reign of Charles ; and first of statuary.

A N D R E W K E A R N E

a German, was brother of Nicholas Stone the elder, for whom he worked. Kearne too carved many statues for Sir Justinian Isham, at his house near Northampton. At Somerset-stairs he carved the River-god which answered to the Nile, made by Stone, and a lionsess on the water-gate of York-stairs. For the Countess of Mulgrave a Venus and Apollo of Portland stone, six feet high, for each of which he had seven pounds. He died in England, and left a son that was alive since 1700.

J O H N S C H U R M A N

born at Emden, was another of Stone's workmen, and afterwards set up for himself. He was employed by Sir John Baskerville ; made two shepherds sitting for Sir John Davers of Chelsea ; a marble statue of Sir T. Lucy, for his tomb in Warwickshire, for which he was paid eighteen pounds, and fifty shillings or polishing and glazing ; the same for a statue on Lord Belhaven's tomb ; a little boy on the same monument ; two sphinxes for Sir John Davers ; and Hercules and Antaeus for that gentleman's garden, at the rate of sixteen pounds.

E D W A R D P I E R C E

father and son, are mentioned here together, though the father was a painter chiefly in the reign of the first Charles, the son a statuary who worked mostly under the second Charles, but each may be allotted to either period. The father painted history, landscape* and architecture; but the greater part of his works consisting of altar-pieces and cielings of churches were destroyed in the fire of London. One of his cielings was in the church of Covent-garden. For some time he worked under Vandyck, and several of his performances are at the Duke of Rutland's at Belvoir. A book of freeze-work in eight leaves, etched in 1640, was I suppose by the hand of the father; as to him must be referred an entry in an office-book; where he is mentioned for painting and gilding frames of pictures at Somerset-house at two shillings the foot, Feb. 17, 1636. He also agrees to paint and gild the chimney piece in the cross-gallery there for eight pounds. Dobson drew his picture. He died a few years after the restoration and was buried at Stamford. He had three sons, who all, says Graham,† became famous in their different ways. One was John Pierce, a painter; of the third, I find no account of his profession; the other was Edward the statuary and architect. He made the statues of Sir Thomas Gresham, of Edward III. at the royal exchange, and of Sir William Walworth at Fishmonger's-hall; a marble bust of Thomas Evans, master of, and a great benefactor to, the company of painters in 1687: The bust is in their hall: a model of the head of Milton, which Vertue had, and the

* James II. had one of his hand. See the catalogue.

† English School.



EDWARD PIERCE, SEN.^R & JUN.^R



Bannerman, Sculp.

LA SOEUR. —

the bust of Sir Christopher Wren in the picture-gallery at Oxford. He much assisted Sir Christopher in many of his designs, and built the church of St. Clement under his direction. Edward Pierce too carved the four dragons on the monument, at fifty pounds each. The whole cost of that column, exclusive of the dragons, and of the basrelief which is not mentioned in the account, appears by the survey of Hooke, Leybourn and others, to have amounted to 8000*l*. A rich vase at Hampton-court is another of the works of Pierce. He lived and died at his house the corner of Surrey-street in the Strand, and was buried at St. Mary's le Savoy, in 1698.

HUBERT LE SOEUR,

one of the few we have had that may be called a classic artist, was a Frenchman, and disciple of John of Boulogne. He arrived at least as early as 1630, and by the only *two of his works that remain, we may judge of the value of those that are lost or destroyed. Of the latter were, a †bust of Charles I. in brass with a helmet surmounted by a dragon à la Romaine, three feet high, on a black pedestal : The fountain at Somerset-house with several statues ; and six ‡brazen statues at St. James's, Of those extant are, the statue in brass of William Earl of Pembroke in the picture-gallery at Oxford, given by the grand-father of the present Earl ; and the noble equestrian figure of King Charles at Charing-cross, in which the commanding grace of the figure and
exquisite

* I have been told that the monument of the Dukes of Lenox was Le Soeur's, but I am not certain of it.

† Vanderdort's catalogue p. 180.

‡ Peacham.

exquisite form of the horse are striking to the most unpracticed eye. This piece was cast in 1633 in a spot of ground near the church of Covent-garden, and not being erected before the commencement of the civil war, it was sold by the parliament to John Rivet a brazier living at the dial near Holbourn-conduit, with strict orders to break it in pieces. But the man produced some fragments of old brass, and concealed the statue and horse under ground 'till the restoration. They had been made at the expence of the family of Howard-Arundel, who have still receipts to show by whom and for whom they were cast. They were set up in their present situation at the expence of the crown, about 1678, by an order from the Earl of Danby, afterwards Duke of Leeds. The pedestals were made by Mr. Grinlin Gibbons. Le Soeur had a son Isaac who was buried Nov. 29, 1630, at Great St. Bartholomew's. The father lived in the close.

E N O C H W Y A T

carved two figures on the water stairs of Somerset-house, and a statue of Jupiter. And he altered and covered the King's statues, which during the troubles were thrust into Whitehall-garden, and which, it seems, were too heathenishly naked to be exposed to the inflammable eyes of that devout generation.

Z A C H A R Y T A Y L O R

lived near Smithfield, was a surveyor and carver to the King, as he is called in a book belonging to the board of works in 1631. In 1637 he is mentioned for carving the frames of the pictures in the cross-gallery

gallery at Somerset-house at two shillings and two-pence per foot. He carved some things too at * Wilton. Mr. Davis of the tennis-court at Whitehall had a good portrait of Taylor with a compass and square in his hands.

JOHN OSBORN

was another carver of that time: Lord Oxford had a large head in relieve on tortoise-shell of Frederic Henry Prince of Orange; and these words, Joh. Osborn, Angl. Amstelod. fecit, 1626.

MARTIN JOHNSON

was a celebrated engraver of seals, and lived at the same time with Thomas and Abraham Simon, the medallists. He was a rival of the former, who used puncheons for his graving, which Johnson never did, calling Simon a puncher, not a graver. Johnson besides painted landscapes from nature, selecting the most beautiful views of England, which he executed, it is said,† with much judgment, freedom and warmth of colouring. His works are scarce. He died about the beginning of the reign of James II.

----- G R E E N,

a seal-cutter, is only mentioned in a letter‡ to the Lord Treasurer from Lord Strafford, who says he had paid him one hundred pounds, for the seals of Ireland, but which were cut in England.

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M m

CHRISTIAN

* One Bowden, a captain of the trained-bands, was another carver at Willton, I believe, at the same time with Taylor.

† English School.

‡ Strafford papers, June 9. 1633.

CHRISTIAN VAN VIANEN.

As there was no art, which Charles did not countenance, the chasers and embossers of plate were among the number of the protest: at court. The chief was Vianen, whose works are greatly commended by Ashmole.* Several pieces of plate of his design were at Windsor, particularly two large gilt water-pots, which cost 235*l.* two candlesticks weighing 471 ounces; on the foot of one of them was chased Christ preaching on the mount; on the other, the parable of the lost sheep; and two covers for a bible and common-prayer book, weighing 233 ounces; the whole amounting to 3580 ounces, and costing 1564*l.* were in the year 1639, when the last parcels were delivered, presented as offerings by his majesty to the chapel of St. George. But in 1642 captain Foy broke open the treasury, and carried away all these valuable curiosities, as may be seen more at large in Dugdale. An agreement was made with the Earl-marshal, Sir Francis Windebank, and Sir Francis Crane, for plate to be wrought for the King at twelve shillings per ounce, and before the month of June 1637, he had finished nine pieces. Some of these I suppose were the above-mentioned: others were gilt, for Vianen complained that by the expence of the work, and the treble-gilding, he was a great loser, and desired to be considered. The designs themselves were thought so admirable, as to be preserved in the royal collection. King Charles had besides four plates chased with the story of Mercury and Argus.† Mr. West has two oval heads in

* Order of the Garter, p. 492.

† Vanderdort's catal. p. 74.

in alto relievo six inches high of Charles and his Queen, with the initial letters of the workman's name, C. V. Lond. There were others of the name, I do not know how related to him. The *King had the portrait of a Venetian captain by Paul Vianen; and the offering† of the wisemen by Octavian Vianen. There is a print of a head of Adam Van Vianen, painted by Jan. Van Aken, and etched by Paul Vianen, above-mentioned. Christian Vianen had a very good disciple

F R A N C I S F A N E L L I,

a Florentine, who chiefly practiced casting in metal, and though inferior to Le Soeur, was an artist that did credit to the King's taste. Vanderdort mentions in the royal collection a little figure of a cupid sitting on a horse running, by Fanelli, and calls him *the one-eyed Italian*. The figures of Charles I. and his Queen in niches in the quadrangle of St. John's college Oxford were cast by him, and are well designed. They were the gift of Archbishop Laud, and were buried for security in the civil war. William Duke of Newcastle was a patron of Fanelli, and bought many of his works, still at Welbeck; particularly a head in brass of Prince Charles 1640; with the founder's name behind the pedestal, Fr. Fanellius, Florentinus, sculptor magn. Brit. regis. And several figures in small brass; as, St. George with the dragon dead; another combating the dragon; two horses grazing; four others in different attitudes; a cupid and a turk, each on horseback, and a centaur with a woman. Fanelli published two books of designs, of architecture, fountains, vases, &c. One consists of fourteen plates in folio,

no

* Ib. p. 137.

† Ib. p. 155.

no date. The other in twenty-one leaves, was published by Van Merle at Paris 1661, engraved, as Vertue thought, by Faithorn, who was about that time in France. Fanelli had a scholar, called John Bank, who was living in 1713.

T H E O D O R E R O G I E R S

is mentioned by Vanderdort,* as the chaser of five square plates of silver with poetic stories in the King's collection; and he made an ewer from a design of Rubens, mentioned in the life of that painter. He must not be confounded with William Rogers an Englishman, who engraved the title-page to John Linschoten's collection of voyages to the East Indies.

I shall now set down what little I have to say of the medallists of King Charles. Briot has been mentioned under the preceding reign: He and T. Simon, his disciple, possessed the royal favour 'till the beginning of the troubles, when Simon falling off to the parliament,† a new medallist was employed on the few works executed for the King during the remainder of his life; his name was

T H O M A S R A W L I N S.

The first work by which he was known to the public was of a nature
very

* Page 73, 74.

† I have already referred the reader to Vertue's account of the two Simons and their works, which he intended as a part of this history of the arts, which is too long to transcribe here, and which would be mangled by an abridgment. Abraham Simon, one of the brothers, a man of a very singular character, had fancied that the Queen of Sweden was in love with him, and at last had an ambition of being a bishop.

very foreign from his profession ; in 1640 he wrote a play called *The Rebellion*. * He was appointed engraver to the mint, now become ambulatory, by patent in 1643 ; having in the preceding year while the King was at Oxford struck a medal on the action of Keinton-field. Under the date on the reverse is the letter R. sideways.† The next year he struck another, after many offers of peace had been made by the King and been rejected ; on the reverse are a sword and a branch of laurel ; the legend, in *utrumque paratus*. The letter R. under the bust of the King. In 1644 he made a large oval medal, stamped in silver, with the effigies of a man holding a coin in his hand, and this inscription, *Guliel. Parkhurst Eq. aurat. custos Camb. et monet. totius Angliae 1623. Oxon. 1644. R sculps.* I take for granted this Mr. Parkhurst had been either a patron or relation of Rawlins, or one cannot conceive why he should have gone back twenty one years to commemorate an obscure person, so little connected with the singular events of the period when it was struck. This medal was in the collection of Sir Hans Sloane, and is now in the museum, as was and is, an oval piece of gold of Charles II. the reverse a ship ; better workmanship than the preceding. There is but one piece more certainly known for his, a cast in lead, thus inscribed, *Rob. Bolles de Scampton in com. Lincol. Baronet ; under the shoulder T. Rawlins F. 1665.* There might be and probably were other works of his hand, to which in prudence he did not set his name. Such is the bold medalion of Archbishop Laud, struck in 1644. He was employed by the crown 'till 1670, when he died. There is a print of his wife, with this inscription ;

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N n

Dorothea

* See Langbaine, p. 117.

† Evelyn, p. iii, No. 32.

Dorothea Narbona uxor D. Thomae Rawlins supremi sculptoris sigilli Carol. I. et Carol. II. D. G. magn. Brit. Franc. et Hiber. regum. In Fleckno's works published in 1653 is "A poem on that excellent cy-melift or sculptor in gold and precious stones, &c. Tho. Rawlins.

V A R I N or W A R I N

is a name to four pieces in the collection of Mr. West; the first, a large medallion cast, Guil. fil. Rob. Duce mil. et baronet. aetat suae 21, 1626. another, a cast medal of Philip Howard S. R. E. Card. Norfolk. Endymion Porter, aetat. 48, 1635. and Margareta, uxor, aet. 25, 1633.

The last artist that I have to produce of this period, but the greatest in his profession that has appeared in these kingdoms, and so great, that in that reign of arts we scarce know the name of another architect, was

I N I G O J O N E S,

who, if a table of fame like that in the Tatler, were to be formed for men of real and indisputable genius in every country, would save England from the disgrace of not having her representative among the arts. She adopted Holbein and Vandyck, she borrowed Rubens, she produced Inigo Jones. Vitruvius drew up his Grammar; Palladio showed him the practice, Rome displayed a theatre worthy of his emulation, and King Charles was ready to encourage, employ, and reward his talents. This is the history of Inigo Jones as a genius. The particulars of his life have been often written, and therefore I shall run them
over



INIGO JONES.

over very briefly ; adding some less known minutiae [which, I fear, are the characteristics of these volumes] and some catalogue of his works.

He was born about 1572, the son of a cloth-worker, and by the most probable accounts, bound apprentice to a joiner, but even in that obscure situation, the brightness of his capacity burst forth so strongly, that he was taken notice of by one of the great Lords at court ; some say, it was the Earl of Arundel ; the greater* number that it was William Earl of Pembroke ; though against that opinion there is, at least, a negative evidence, which I shall mention presently. By one of these Lords, Inigo was sent to Italy to study landscape-painting, to which his inclination then pointed, and for which that he had a talent, appears by a small piece preserved at Chiswick : the colouring is very indifferent, but the trees freely and masterly imagined. He was no sooner at Rome, than he found himself in his sphere. He felt that nature had not formed him to decorate cabinets, but design palaces. He dropped the pencil, and conceived Whitehall. In the state of Venice he saw the works of Palladio, and learned how beautifully taste may be exerted on a less theatre than the capital of an empire. How his abilities distinguished themselves in a spot where they certainly had no opportunity to act, † we are not told, though it would not be the least curious part of his history ; certain it is, that on the strength of his reputation at Venice, Christian IV. invited him to Denmark and appointed him his architect ; but on what buildings he was employed in

* Among whom is Loyd in his *Memoires*, p. 577.

† Though no building at Venice is attributed to Inigo, the palace and a front of a church at Leghorn are said to be designed by him.

in that country we are yet to learn. James I. found him at Copenhagen, and Queen Anne took him in the quality of her architect to Scotland. He served Prince Henry in the same capacity, and the place of surveyor-general of the works was granted to him in reversion. On the death of that Prince, with whom at least all his lamented qualities did not die, Jones travelled once more to Italy, and assisted by ripeness of judgment perfected his taste. To the interval between these voyages I should be inclined to assign those buildings of Inigo, which are less pure, and border too much upon that bastard style, which one calls *King James's Gothic*. Inigo's designs of that period are not Gothic, but have a littleness of parts and a weight of ornaments, with which the revival of the Grecian taste was encumbered, and which he shook off in his grander designs. The surveyor's place fell and he returned to England, and as if architecture was not all he had learned at Rome, with an air of Roman disinterestedness he gave up the profits of his office, which he found extremely in debt, and prevailed on the comptroller and paymaster to imitate his example, 'till the whole arrears were cleared.

In the reign of James I find a payment by a warrant from the council to Inigo Jones, Thomas Baldwin, William Portington and George Weale, officers of his majesty's works, for certain scaffolds and other works by them made, by the command of the Lord Chamberlain, against the arraignment of the Earl of Somers and the Countess his Lady. The expence was twenty pounds.

In the *Foedera** is a commission to the Earl of Arundel, Inigo Jones and several others, to prevent building on new foundations within two miles of London and palace of Westminster.

In:

* Vol. xviii, p. 97.

In 1620 he was employed in a manner very unworthy of his genius. King James set him upon discovering, that is, guessing, who were the founders of Stone-henge. His ideas were all romanized; consequently his partiality to his favorite people, which ought rather to have prevented him from charging them with that mass of barbarous clumsiness, made him conclude it a Roman Temple. It is remarkable that whoever has treated of that monument, has bestowed it on whatever class of antiquity he was peculiarly fond of; and there is not a heap of stones in these Northern countries, from which nothing can be proved, but has been made to depose in favour of some of these fantastic hypotheses. Where there was so much room for vision, the Phoenicians could not avoid coming in for their share of the foundation; and for Mr. Toland's part, he discovered a little stone-henge in Ireland, built by the Druids Gealcopa, (who does not know the Druids Gealcopa?) who lived at Inisfen in the county of Donnegal.*

In the same year Jones was appointed one of the commissioners for the repair of St. Paul's, but which was not commenced 'till the year 1633, when Laud, then Bishop of London, laid the first stone and Inigo the fourth. In the restoration of that cathedral he made two capital faults. He first renewed the sides with very bad Gothic, and then added a Roman portico, magnificent and beautiful indeed, but which had no affinity with the ancient parts that remained, and made his own Gothic appear ten times heavier. He committed the same error at Winchester, thrusting a screen in the Roman or Grecian taste into the middle of that cathedral. Jones indeed was by no means successful

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O O

when

* See a summary of this controversy in the life of Inigo Jones in the *Biographia Britannica*.

when he attempted Gothic. The chapel of Lincoln's-inn has none of the characteristics of that architecture. The cloyster beneath seems oppressed by the weight of the building above.*

The authors of the life of Jones place the erection of the banquetting-house in the reign of King Charles; but, as I have shown from the accounts of Nicholas Stone, it was begun in 1619, and finished in two years---a small part of the pile, designed for the palace of our Kings; but so compleat in itself, that it stands a model of the most pure and beautiful taste. Several plates of the intended palace of Whitehall have been given, but, I believe, from no finished design. The four great sheets are evidently made up from general hints, nor could such a source of invention and taste as the mind of Inigo, ever produce so much sameness. The strange kind of cherubims on the towers at the end are proposterous ornaments, and whether of Inigo or not, bear no relation to the rest. The great towers in the front are too near, and evidently borrowed from what he had seen in Gothic, not in Roman buildings. The circular court is a picturesque thought, but without meaning or utility. The whole fabric however was so glorious an idea, that one forgets for a moment, in the regret for it's not being executed, the confirmation of our liberties obtained by a melancholy scene that passed before the windows of that very banquetting-house.

In

* In Dugdale's *Origines Judiciales*, p. 34, is an account of the building of that chapel from a design of Inigo. The first proposal of building it was in 1609, but it was retarded 'till about 1617. The charge was estimated at two thousand pounds. It was finished in five years, and consecrated on Ascension-day 1623 by the Bishop of London, Dr. Donne preaching the sermon.

In 1623 he was employed at Somerfet-house, where a chapel was to be fitted up for the Infanta, the intended bride of the Prince.* The chapel is still in being. The front to the river, part only of what was designed, and the water-gate, were erected afterwards on the designs of Inigo; as was the gate at York-stairs.

Upon the accession of Charles he was continued in his posts under both King and Queen. His fee as surveyor was eight shillings and four-pence per day, with an allowance of forty-six pounds a year for house-rent, besides a clerk, and incidental expences. What greater rewards he had are not upon record. Considering the havoc made in offices and repositories during the war, one is glad of being able to recover the smallest notices.

During the prosperous state of the King's affairs, the pleasures of the court were carried on with much taste and magnificence. Poetry, painting, music, and architecture, were all called in to make them rational amusements; and I have no doubt but the celebrated festivals of Louis XIV. were copied from the shows exhibited at Whitehall, in its time the most polite court in Europe. Ben Johnson was the laureat; Inigo Jones, the inventor of the decorations; Lanier and Ferrabosco composed the simphonies; the King, the Queen, and the young nobility, danced in the interludes. We have accounts of many of these entertainments, called masques: They had been introduced by Anne of Denmark. I shall mention those in which Jones was concerned.

Hymenaei, or solemnities of masque and barriers, performed on the twelfth-night 1606, upon occasion of the marriage of Robert Earl of Essex,

* Sir H. Bourghier in a letter to Archbishop Usher, dated July 14, 1623, says, "The new chapel for the Infanta goes on in building."

Essex, and the Lady Frances daughter of the Earl of Suffolk ; at court ; by Ben Johnson. Master Alphonso Ferabosco fung ; master Thomas Giles made and taught the dances.

Tethys's festival, a masque, presented on the creation of Henry Prince of Wales, June 5, 1610. The words by S. Daniel, the scenery contrived and described by master Inigo Jones. This was called the Queen's wake. Several of the Lords and Ladies acted in it. Daniel owns, that the machinery, and contrivance and ornaments of the scenes made the most conspicuous part of the entertainment.

February 16, 1613, a masque at Whitehall on the nuptials of the Palgrave and the Princess Elizabeth, invented and fashioned by our kingdom's most artfull and ingenious architect Inigo Jones ; digested and written by the ingenious poet, George Chapman.*

Jones had dabled in poetry himself : there is a copy of verses by him prefixed to Coryat's Crudities, among many others by the wits of that age, who all affected to turn Coryat's book into ridicule, but which at least is not so foolish as their verses.

Pan's anniversary, a masque at court before King James I. 1625; Inventors Inigo Jones and Ben Johnson.

Love's Triumph, 1630, by the King and nobility ; the same inventors.

Chlorida, the Queen's masque at court, 1630. The same.

Albion's

* Chapman was an intimate friend of Jones, and in 1616 dedicated his translation of Musaeus " To the most generally ingenious and learned architect of his time, Inigo Jones, Esq; surveyor of his majesty's works." See Wood's *Athenae* p. 591. Jones made the monument for Chapman in the church-yard of St. Giles.

Albion's triumph, a masque presented at court by the King's Majesty and his Lords, on twelfth night, 1631; by Inigo and Johnson.

The temple of love, a masque at Whitehall, presented by the Queen and her Ladies, on Shrove-tuesday 1634, by Inigo Jones, surveyor, and William Davenant.

Coelum Britannicum, a masque at Whitehall in the banquetting-house on Shrove-tuesday night; the inventors, Thomas Carew, Inigo Jones.

A masque presented by Prince Charles September 12, 1636, after the King and Queen came from Oxford to Richmond.

Britannia triumphans, a masque presented at Whitehall by the King and his Lords on twelfth-night 1637.

Salmacida Spolia, a masque presented by the King and Queen at Whitehall on tuesday January 21, 1639. The invention, ornaments, scenes and apparitions, with their descriptions, were made by Inigo Jones, surveyor-general of his majesty's works; what was spoken or sung, by William Davenant, her majesty's servant.

Love's mistress, or the Queen's masque, three times presented before their Majesties at the Phoenix in Drury-lane, 1640. T. Heywood gives the highest commendation of Inigo's part in this performance.

Lord Burlington had a folio of the designs for these solemnities, by Inigo's own hand, consisting of habits, masks, scenes, &c.

The harmony of these triumphs was a little interrupted by a war that broke out between the composers, Inigo and Ben; in which whoever was the aggressor, the turbulent temper of Johnson took care to be most in the wrong. Nothing exceeds the grossness of the language that he poured out, except the badness of the verses that were the vehicle. There he fully exerted all that brutal abuse which his cotem-

poraries were willing to think wit, because they were afraid of it ; and which only seems to show the arrogance of the man, who presumed to satirize Jones and rival Shakespear. With the latter indeed he had not the smallest pretensions to be compared, except in having sometimes writ absolute nonsense. Johnson translated the ancients, Shakespear transfused their very soul into his writings.

Another person who seems to have born much resentment to Jones was Philip Earl of Pembroke ;* in the Harleian library was an edition of Stone-henge which formerly belonged to that Earl, and the margins of which were full of strange notes writ by him, not on the work, but on the author or any thing else. I have such another common place book, if one may call it so, of Earl Philip, the life of Sir Thomas More. In the Stonehenge are memorandums, jokes, witticisms and abuse on several persons, particularly on Cromwell and his daughters, and on Inigo, whom his Lordship calls Iniquity, Jones ; and says, he had 16000*l.* a year for keeping the King's houses in repair. This might be exaggerated, but a little suppli s the want I have mentioned of any record of the rewards bestowed on so great a man. It is observable that the Earl who does not spare reflections on his architect, never objects to him his having been maintained in Italy by Earl William ; nor does Webb in his preface to the Stone-henge, though he speaks of Inigo's being in Italy, say a word of any patron that sent him thither. Earl Philip's resentment to Jones was probably occasioned by some disagreement while the latter was employed at Wilton. There he built that noble front, and a grotto at the end of the water. Wilton is one of the principal objects in a history of the arts, and Belles Lettres. Sir Philip Sidney wrote his Arcadia there for his sister ;

Vandyck

* R. Symondes calls him, the bawling coward.

Vandyck drew many of the race, Holbein and Inigo Jones imagined the buildings, Earl Thomas compleated the collection of pictures and assembled that throng of statues, and the last Earl Henry has shewn by a bridge designed by himself, that had Jones never lived, Wilton might yet have been a villa worthy of ancient Rome.

The works of Inigo are not scarce, though some that bear his name were productions of his scholars : some indeed neither of the one nor the other. Albins in Essex, I should attribute to the last class, though always ascribed to Inigo. If he had any hand in it, it must have been during his first profession, and before he had seen any good buildings. The house is handsome, has large rooms and rich cielings, but all entirely of the King James's Gothic. Pishobury in Hertfordshire is said to have been built by him for Sir Walter Mildmay. At Woburn is a grotto-chamber, and some other small parts by him, as there is of his hand at Thorney-abbey, and a summer-house at Lord Barrington's. The middle part of each end of the quadrangle at St. John's Oxford is ascribed to him. The supporters of the royal arms are strangely crouded in over the niches ; but I have seen instances of his over-doing ornament. Charlton-house in Kent is another of his supposed works ; but some critics have thought that only the great gate at the entrance and the colonades may be of his hand. The cabinet at Whitehall for the King's pictures was built by him, but we have no drawing of it. At St. James's he designed the Queen's chapel. Surgeon's-hall is one of his best works ; and one of the most admired is the arcade of Covent-garden and the church ; two structures, of which I want taste to see the beauties : In the arcade there is nothing remarkable ; the pilasters, are as errant and homely stripes as any plaisterer would make. The
barn-

barn-roof over the portico of the church strikes my eyes with as little idea of dignity or beauty * as it could do if it covered nothing but a barn. The expence of building that church was 4500*l*. Ambresbury in Wiltshire was designed by him, but executed by his scholar Webb, who married a cousin-german of Jones. Chevening is another house ascribed to him, but doubtfull; Gunnersbury near Brentford was certainly his; the portico is too large, and engrosses the whole front except a single window at each end. The stair-case and salon are noble, but destroy the rest of the house; the other chambers are small, and crowded by vast chimney-pieces, placed with an Italian negligence in any corner of the room. Lindsey-house † in Lincoln's-inn-fields has a chaster front, but is not better disposed for the apartments. In 1618 a special commission was issued to the Lord Chancellor, the Earls of Worcester, Pembroke, Arundel, and others, to plant, and reduce to uniformity Lincoln's-inn fields, ‡ as it shall be drawn by way of map or ground-plot, by Inigo Jones, surveyor general of the works. Colehill, in Berkshire, the seat of Sir Matthew Pleydell, built in 1650, and Cob'am-hall in Kent, were his: He was employed to rebuild Castle-Ashby, and finished one front, but the civil war interrupted his progress,

* In justice to Inigo one must own, that the defect is not in the architect but in the order----who ever saw a beautifull Tuscan building? would the Romans have chosen that order for a temple?

† Jones was one of the first that observed the same gradual diminution of pilasters as in pillars. Lindsey-house owes it's chief grace to this singularity.

‡ That square is laid out with a regard to so trifling a singularity, as to be of the exact dimensions of one of the pyramids. This would have been admired in those ages, when the keep at Kenelworth-castle was erected in the form of a horse-fetter, and the Elicurial in the shape of St. Laurence's gridiron.

progreſs, there and at Stoke-park in Northamptonſhire. Shaftsbury-houſe, now the London-lying-in hoſpital, on the eaſt ſide of Alderſgate-ſtreet, is a beautifull front; at Wing, ſeven miles from his preſent ſeat at Ethrop, in Buckinghamſhire, Sir William Stanhope pulled down a houſe built by Inigo. The Grange, the ſeat of the Lord Chancellor Henley in Hampſhire, is entirely of this maſter. It is not a large houſe, but by far one of the beſt proofs of his taſte. The hall which opens to a ſmall veſtibule with a cupola, and the ſtaircaſe adjoining, are beautifull models of the pureſt and moſt claſſic antiquity. The gate of Beaufort-garden at Chelſea, deſigned by Jones, was purchaſed by Lord Burlington and transported to Chifwick, where in a temple are ſome wooden ſeats with lions and other animals for arms, not of his moſt delicate imagination, brought from Tart-hall. He drew a plan for a palace at Newmarket, but not that wretched hovel that ſtands there at preſent. The laſt, and one of the moſt beautifull of his works, that I ſhall mention, is the Queen's houſe at Greenwich. The firſt idea of the hoſpital is ſaid to have been taken by Webb from his papers. The reſt of his deſigns, and his ſmaller works, as chimnies and cielings, &c. may be ſeen in the editions of Kent, Ware, Vardy, and Campbell.

Dr. Clarke of Oxford had Jones's Palladio with his own notes and obſervations in Italian, which the doctor bequeathed to Worceſter college. The Duke of Devonſhire has another with the notes in Latin. Lord Burlington had a Vitruvius noted by him in the ſame manner. The ſame Lord had his head by Dobſon. At Houghton, it is by Vandyck. Hollar engraved one of them. Villamena made a print of him while he was in Italy. Among the Strafford papers there is a

letter from Lord Cottington to the Lord deputy sending him a memorial from Inigo, relating to the procurement of marble from Ireland.

Inigo tasted early of the misfortunes of his master: He was not only a favorite * but a Roman catholic. In 1646 he paid 545*l.* for his delinquency and sequestration. Whether it was before or after this fine I know not that he and Stone buried their joint stock of ready money in Scotland-yard; but an order being published to encourage the informers of such concealments, and four persons being privy to the spot where the money was hid, it was taken up and reburied in Lambeth-marsh.

Grief, misfortunes, and age, terminated his life. He died at Somerset-house July 21, 1651, and on the 26th of the same month was buried in the church of St. Bennet's Paul's-wharf, where a monument† erected to his memory was destroyed in the fire of London.

I here conclude this long chapter on the reign of King Charles. The admirers of that Prince will not think, I hope, that I have stinted them in anecdotes of their favorite monarch.

The next scarce deserves the name of a chapter; it contains the few names we find of

* In Vanderdort's catalogue is mention of a picture of Stenwyck bought by Inigo for the King, p. 15, and of a waxen picture of Henry VIII. and a drawing of Prince Henry presented by him, p. 75.

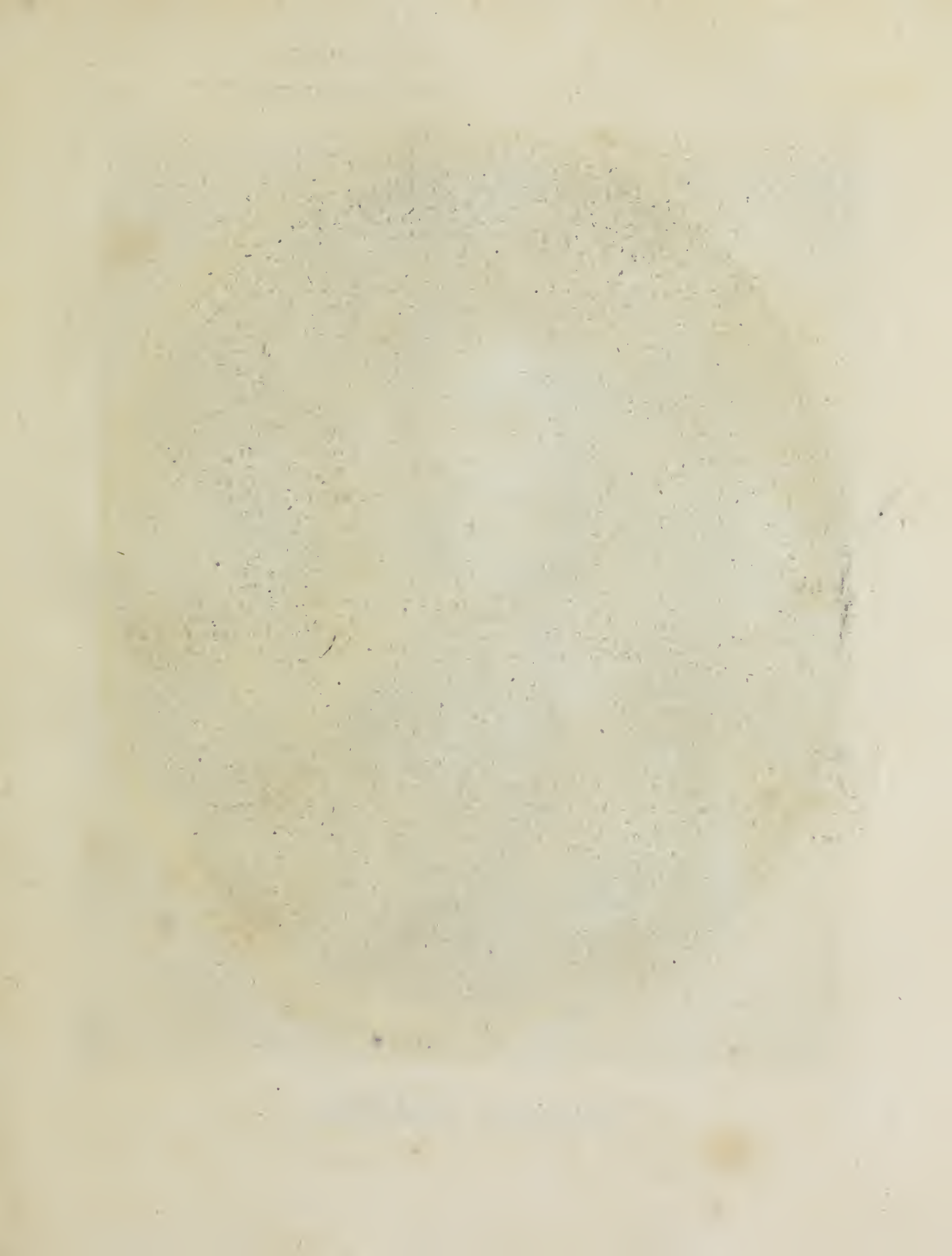
† The arms on the frame of his picture, when bought by Sir Robert Walpole, were, per bend finister ermine and ermine, a lion rampant, or, within a border engrailed of the same.





A. Bannerman Sculp.

Major General Lambert.





T. Chambers sculp.

ROBERT WALKER.

ANECDOTES of PAINTING, &c.

CHAP. III.

ARTISTS *during the* INTERREGNUM.

OF these the first in rank, if not in merit was

GENERAL LAMBERT,

who, we are told by the author of the English School, was a great encourager of painting and a good performer in flowers ; some of his works were at the Duke of Leeds's at Wimbleton ; and it was supposed that he received instructions from Baptist Gaspars, whom he retained in his service. The General's son John Lambert painted portraits. There is a medal of the General by Simon.

ROBERT WALKER,

a portrait-painter, cotemporary with Vandyck, but most remarkable for being the principal painter employed by *Cromwell, whose picture he

* There is a capital half length of General Moncke, at the Countess of Montrath's Twickenham park. I do not know the painter, but probably it was Walker.

he drew more than once. One of those portraits represented him with a gold chain about his neck, to which was appendent a gold medal with three crowns, the arms of Sweden and a pearl; sent to him by Christina in return for his picture by Cooper, on which Milton wrote a Latin epigram. This head by Walker was in the possession of Mr. Bromley of Horsey.* Another piece contained Cromwell and Lambert together: This was in Lord Bradford's collection. A third was purchased for the Great Duke, whose agent having orders to procure one, and meeting with this in the hands of a female relation of the protector, offered to purchase it; but being refused, and continuing his solicitation, to put him off, she asked 500*l.*---and was paid it. It was on one of these portraits that Ellum wrote his epigram, which is no better than the rest.

By lines o' th' face and language of the eye,
We find him thoughtfull, resolute and fly.

From one of R. Symondes's pocket-books in which he has set down many directions in painting that had been communicated to him by various artists, he mentions some from Walker, and says, the latter received ten pounds for the portrait of Mr. Thomas Knight's wife to the knees; that she sat thrice to him, four or five hours at a time. That for two half lengths of philosophers, which he drew from poor old men, he had ten pounds each in 1652; that he paid twenty-five pounds for the Venus putting on her smock (by Titian) which was the King's, and valued it at sixty-pounds, as he was told by Mrs. Boardman, who copied it; a painteress of whom I find no other† mention;
and

* Another is at the Earl of Essex's at Cashiobury.

† He names too Loveday and Wray, equally unknown.

and that Walker copied Titian's famous Venus, which was purchased by the Spanish Embassador, and for which the King had been offered 2500*l*. He adds, Walker cries up De Critz for the best painter in London.

Walker had for some time an apartment in Arundel-house and died a little before the restoration ; his own *portrait is in the picture-gallery at Oxford. Mr. Onflow has a fine whole length sitting in a chair of Keble keeper of the great seal in 1650 by this painter.

EDWARD MASCALL

drew another portrait of Cromwell, which the Duke of Chandos bought of one Clark, then of the age of 106, but hearty and strong, who had been summoned to London on a cause of Lord Coningsby. This man had formerly been servant of Mascall and had married his widow, and was at that time possessed of 300*l*. a year at Trewellin in Herefordshire. He had several pictures painted by Mascall. Of the latter there is an indifferent print, inscribed, Effigies Edwardi Mascall, pictoris, sculpta ab exemplari propriâ manu depicto. James Gammon sculpsit.

----- H E Y W O O D

Of this person I find no mention but that in 1650 he drew the portrait of General Fairfax, which was in the possession of Mr. Brian Fairfax. A draught from this by one James Hulet was produced to the society of Antiquaries by Mr. Peck in 1739.

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R r

PETER

* There is a good print of Walker, holding a drawing, by Lombart.

PETER BLONDEAU,
AND
THOMAS VIOLET,

were employed by the commonwealth to coin their money, of whom and their contests see Vertue's account in his history of the works of Thomas Simon p. 17. Blondeau, after the restoration, November 3, 1662, received letters of denization, and a grant for being engineer of the mint in the tower of London, and for using his new invention for coining gold and silver with the mill and press; with the fee of 100*l.* per ann.

FRANCIS CARTER,

was chief clerk of the works under Inigo Jones: There is an entry in an office-book of a payment to him of 66*l.*---13*s.*---4*d.* He lived in Covent-garden, and during the commonwealth was a justice of peace, and made surveyor of the Works, in which post he was continued by Oliver. He died soon after the restoration.

At the Protector's funeral among others walked the following persons, his officers,

The master carpenter,
Mr. Davenport, master joiner,
Mr. Kingwood, master carver,
Mr. Philips, master mason,
Mr. Thomas Simon, chief graver of the mint.

END OF VOLUME THE SECOND.

A P P E N D I X.

* *De Concessione Officii Danieli Mittens.*

CHARLES, by the Grace of God, &c. To all whome these presentes shall come, Greeting;

Knowe yee that wee, haveing experience of the facultie and skill of Daniel Mittens in the art of picture draweing, of our especiall grace, certeine knowledge and meere motion, have given and granted, and by theise presentes, for us our heirs and successors, doe give and graunte unto the said Daniel Mittens the office or place of one of our picture drawers of our chamber in ordinary, and him the said Daniel Mittens, one of our picture drawers of the chamber of us our heires and successors, do appointe constitute and ordaine by theise presentes, To have, houlde, occupy and enjoy the said office or place unto the said Daniel Mittens for and dureing his naturall life;

And further, of our more especiall grace and certeine knowledge and meere motion, wee have given and graunted, and, by theise presentes for us our heires and successors, doe give and graunte unto the saide Daniel Mittens for the exercising of the said office or place, the yearlie fee and allowance of twentie pounds of lawfull money of Englande by the yeare, to have and to holde receive and enjoy the said fee and allowance of twentie pounds by the yeare, to the said Daniel Mittens and
his

A P P E N D I X.

his assignes, for and dureing the naturall life of the said Daniel Mittens, out of the treasure of us our heires and successors, at the receipte of the exchequer of us our heires and successors, by the hands of the Treasurer and Chamberlaines of us our heires and successors there for the tyme being, att the foure usuall feasts of the yeare, that is to say, at the feasts of the Nativitie of Saint John Baptist, St. Michael the Archangell, the Byrth of our Lord God, and the Annuntiation of the blessed Virgin Mary by even portions to be paid, the first payment thereof to begin from the feaste of the Annuntiation of the blessed Virgin Mary last past before the date hereof, together with all and all manner of other fees profitts, advantages, rights, liberties, commodities and emoluments whatsoever to the said office or place belonginge or of righte appertayneing, or which hereafter maie anie way be due belonging or apperteyneing ;

Wherefore our will and pleasure is, and wee doe by theise presentes, for us our heires and successors, commaunde and authorize the saide Treasurer, Chauncellor, Undertreasurer and Barons of the said Exchequer for the tyme being, and all other the officers and ministers of the saide courte, and of the receipte there for the tyme beinge, that they, and every of them, to whom itt doth or shall appertaine, doe not only upon sighte of theise our letters pattents, or the inrollment of them, from tyme to tyme pay and deliver, or cause to be payed and delivered unto the said Daniel Mittens and his assignes, the saide yearlie fee and allowance of twenty pounds as the same shall growe due, but doe alsoe give allowance thereof accordinge to the true intende and meaning of theise presentes : And theise our letters pattents, or the inrollment thereof, shall be yearlie and from tyme to tyme, as well to the Treasurer and Chamberlaines

A P P E N D I X.

Chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall apperteyne, a sufficient warrant and discharge in this behalfe :

Although expresse mention, &c.

In Witnes, &c.

Witnes our self at Westminster, the fowerth day of June.

Per Breve de Privato Sigillo.

Pro Daniele Myttens.

REX, quarto die Junii, concessit Danieli Myttens the office of one of the picture drawers of the King's chamber during his lyff.

P. S.

**De concessione speciali Francisco Crane Militi.*

CHARLES, by the Grace of God, &c. To the Treasorer, Chancellor, Undertreasorer, Chamberlaines and Barons of the Exchequer, of us, our heires and successors nowe being, To the Receavor Generall of us, our heires and successors of our Duchie of Cornwall for the time being, and to all other the officers and ministers of us, our heires and successors, to whome itt shall apperteyne, and to everye of them, Greeting.

Whereas upon our bargaine heretofore made by our self, with our trustie and wellbeloved servant Sir Francis Crane Knight, for three suits of gould tapistries by him delivered to our use, wee stand indebted to the said Sir Francis Crane in the somme of six thousand poundes of
VOL. II, S f lawfull

* Rymer, vol. xviii, p. 60.

A P P E N D I X.

lawfull money of England, for satisfaction of which somme we are well pleased to give unto him an annuitie or yeerelie pension or allowance of one thousand pounds for ten yeares, or reasonable recompence or allowance for the forbearance of the said debte of sixe thousand poundes, if wee shall fynd cause at anie time to pay in the same; and whereas we are gracioullie pleased to contribute one thousand poundes a yeare towards the furtherance, upholding and maintenance of the worke of tapestries, lately brought into this our kingdome by the said Sir Francis Crane, and now by him or his workmen practised and put in use at Mortlake in our countie of Surrey;

Knowe yee that wee, as well in satisfaction of the said debte or somme of six thousand pounds, so as aforesaid mentioned to be by us oweing unto the said Sir Francis Crane, as in performance of our royal intention, pleasure and purpose in the payment of the said contribution for the better maintenance of the said woorke of tapestries, of our especial grace, certeyne knowledge and meere motion, have given and graunted, and by theis presents, for us, our heirs and successors, doe give and graunte unto the said Sir Francis Crane one annuitie or yeerely pension of two thousand pounds of lawfull money of England by the yere,

To have, houlde, perceive, receive and take the said annuitie or yeerely pension of two thousand pounds of lawfull money of England by the yere, to the said Sir Francis Crane, his executors or assignes, from the feaste of the Byrth of our Lord God laste paste before the date hereof, for and dureing the terme, and untill the full ende and terme of ten yeares from thence next ensueing, fullie to be compleate and ended, To be perceived, had and taken at and from the handes of the Receivor Generall of us, our heirs and successors for the tyme
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being of our said Duchie of Cornwall, out of the rentes, somme and sommes of money reserved, due and payable, or hereafter to be due and payable unto us, our heirs and successors, for or in respect of the preemption of tynne within the counties of Cornwall and Devon, and which shall from tyme to tyme be payde unto and be remayning in the handes of the said receivor for the tyme being, or at the receipte of the Exchequer of us, our heires and successors, by the hands of the Treasurer, Undertreasorer and Chamberlaines of the said Exchequer for the tyme being or some of them, out of the treasure of us, our heires and successors from tyme to tyme remayneing in their or any of their handes, at the feastes of the Nativitie of St. John Baptiste, and the Byrth of our Lord God, by even and equal portions to be payde, the firste paymente thereof to be made at the feast of the Nativitie of St. John Baptiste next ensueing the date of theis presentes; Wherefore our will and pleasure is, and wee doe hereby for us, our heires and successors straightlie charge and commaund, the Receivor Generall of us, our heires and successors of the said Duchie of Cornwall for the tyme being, and also the Treasurer, Undertreasorer and Chamberlaynes of the Exchequer of us, our heires and successors for the tyme being, that they or some of them, upon sight of theis our letters pattents, or the inroolment of them, doe from tyme to tyme paie and deliver, or cause to be payde and delivered unto the said Sir Francis Crane, his executors or assignes, the foresaide annuitie or yeerlie pension of two thousand poundes of lafull money of England before by these presents given and graunted, accordinge to the tenor, effecte and true intent and meaning of theis our letters pattents.

And our further will and pleasure is, and wee doe hereby, for us, our heires and successors, give full power and authoritie unto, and also require

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quire and commaund, the Treasorer, Chancellor, Undertreasorer and Barons of the said Exchequer of us, our heires and succeßors for the tyme being, or any other our officers to whom it shall or may appertaine, that they and everie of them doe from tyme to tyme make and give allowance and defalcation unto the said Receiver Generall for the tyme being, of his accompte and accompts to be made for the revenue within his chardge, and receipte of and for all such payments, somme and sommes of money as the said Receivor shall from tyme to tyme paie and deliver to the said Sir Francis Crane, his executors or assignes out of the rents, somme and sommes of money, payable or to be payable unto us, our heires or succeßors, for or in respecte of the said preemption of tynne, according to the true intente and meaning of theis presents, and theis presents or the inrollment thereof shall be as well unto the said Receivor for the tyme being a sufficient warrant and discharge for the deliverie and payment thereof, as alsoe to the said Treasorer, Chancellor, Undertreasorer, Chamberlaines and Barons of the Exchequer, or anie other our officers to whome itt may appertayne, for the allowance thereof accordinglie, and shall be likewise a sufficient warrant and discharge to the said Treasorer, Undertreasorer and Chamberlains of the said Exchequer for the time being, without any further or other warrant or declaration of the pleasure of us, our heires or succeßors, in that behalfe to be had, procured or obteyned ; Provided alwaies, and our intente and meaning is, That if wee, our heirs or succeßors, shall at any tyme or tymes hereafter, dureing or within the said terme of ten years, paie or cause to be paide to the said Sir Francis Crane, his executors or assignes, at one entire payment, soe much lawfull money of England as, together with such sommes of money, which the said Sir Francis Crane, his executors or assignes shall in the
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meane time receive in liewe of one thousand poundes per annum, parcell of the said annuitie of two thousand poundes per annum, intended to the said Sir Francis Crane for satisfaction of his said debte, shall make upp the full somme of six thousand poundes for the aforelaid debte, and soe much more as the intereste thereof, to be accompted after the rate of eight poundes for a hundred by the yeare shall amounte unto in the meane tyme from the date hereof, That then and from thenceforth, all further payments of the saide one thousand poundes, intended for satisfaction of the aforesaide debte and all arrearages thereof then incurred, shall cease and determyne, but the other one thousand poundes, parcell of the said two thousand poundes, shall contynue and remayne in force, to be ymployed for and towards the maintenance and supportation of the said woorkes, according to our gracious intention in that behalfe, anie thing in theis presents contained to the contrarie notwithstanding.

And lastlie, our will and pleasure is, that theis our letters pattents, or the inrollment of them, shall be sufficient and of validitie, according to the true meaning of the same.

Although exprefs mention, &c.

In Witnes, &c.

Witnes our self at Westminster, the tenth daie of May.

Per Breve de Privato Sigillo.

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* *De concessione dimissionis Franciscæ Ducissæ
Richmond et Lenox et Franciscæ Crane.*

CHARLES, by the Grace of God, &c. To all to whome these presents shall come Greeting,

Whereas, our most deare and royall father, Kinge James, of blessed memory, having bene, divers yeares since, informed of the great prejudice and daily losse which his loveing subjects did susteyne, by the use of private and unwarranted farthing tokens of lead, brasse and other mettale, which divers vintners, victuallers, tapsters, chaundlers, bakers and other inferior tradesmen, were then wont to obtrude and putt upon their chapmen and customers in the buying and selling of small commodities; And finding in his royall wisdom that, besides the inconvenience and losse that these tokens brought with them to the poorer sort of people, the use of them was not without some wrong to his royall prerogative, which ought not only to authorize all sorts of coyne, but whatsoever else in the nature of coyne should serve as the measure of buying and selling; Out of these considerations, which were for the preservation of his Majesties own honour and the good and benefitt of his loveing subjects, itt pleased his Majesty thereupon to appoynt and ordeyne, by lettres patents under his great seale of England, that a convenient quantity of one uniforme sort of farthinge tokens should be exactly and artificially made in copper, with his Majesties name and title thereupon, to be stamped, to be publicquely used, and to passe betweene man and man for farthings, and did settle and
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establiſh a rechange of them into money, whereby the poorer ſort of people might buy and ſell with more conveniencie, and the ſubject in generall receive eale without loſſe ;

Nowe,

For that itt is found by experience had of the laudable uſe and conſtant rechange of thoſe farthing tokens of copper into money, ſoe made by authority as aforeſaid, that they are growne acceptable and pleaſing to all our ſubjects, and of very neceſſary and daily uſe inſtead of ſingle money, both for charity to the poore and for the more eaſie trading in pettie commodities,

We have thought fitt to contynue and eſtabliſhe the uſe thereof by like letters patents, for the reſidue of the terme which our ſaid royall father was pleaſed to graunt in that behalfe, in ſuch manner as is hereafter ſpecified.

Know yee therefore that wee, aſwell in conſideration of the premiſſes, as for divers other good cauſes and conſiderations us hereunto eſpecially moveinge, of our eſpeciall grace, certayne knowledge and meere motion, and of our prerogative royall, have given and graunted, and by theſe preſents, for us our heires and ſucceſſors, doe give and graunt unto, our right truſtie and welbeloved coſen, the Lady Frances Duchefſe Dowager of Richmond and Lenox, and to our welbeloved ſervant, Sir Francis Crane Knight, their executors, adminiſtrators and aſſignes, full free and abſolute licence, power and authority that they the ſaid Duchefſe of Richmond and Lenox and Sir Francis Crane, their executors, adminiſtrators and aſſignes, by themſelves or any of them, or by their or any of their deputies, workmen or ſervants, ſhall and may, during the termes of yeares hereafter in theſe preſents mentioned, make, in ſome convenient place at their or any of their pleaſure

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or appointment, such a competent quantety of farthing tokens of copper as may be conveniently by them, or any of them yssued amongst the loving subjects of us our heires and successors, within our realmes of England and Ireland, and the domynion of Wales, or any of them, within the termes of yeares hereafter mencyned, and the same, soe made, to utter, dispose, disperse and issue within the said realmes and domynion or any of them, according to the true meaning of these presents, at anie time within the said termes of yeares hereafter in these presents mentioned ;

And our will and pleasure is, that the said farthinge tokens shall be made exactly and arteficially of copper, by engines or instruments, haveing on the one side two scepters crossing under one diademe, and on the other side a harpe crowned with our title Carolus Dei Gratia Magne Britannie, Francie et Hibernie Rex, weighing six graines a-piece or more, at the discretion of the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators, deputies or assignes, with a privy marke from time to time to be sett upon them, at the coyning or stamping of them, to discover the counterfeiting of any such like tokens by any others, which farthinge tokens wee doe hereby, for us our heires and successors, will and ordeyne to passe and to be generally used, betweene man and man, as tokens for the value of farthings, within our said realmes and domynion, in such manner and forme as in and by the said former letters patents is expresse.

And further, of our more ample grace, certayne knowledge and meere motion, and for the considerations aforesaide, and to the intende that the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, shall and may have and enjoy

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joy the full benefit and profit intended unto them as by this our graunt, wee doe by these presents, for us our heires and successors, straightlie prohibite and forbid all and everie person and persons whatsoever (other than the said Duchesse Dowager of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, by themselves or their servants or deputies) to make or counterfeite such our farthinge tokens of copper, or any engines or instruments in resemblance of them, or any other tokens whatsoever, or to use or utter any other farthinge tokens or other tokens whatsoever, either made or counterfeited within our said realmes or domynion, or beyond the seas, or elsewhere, att any time after the commencement of these our letters pattents, upon paine of forfeiture of all such farthinge tokens or other tokens, and of all such engines or instruments as shall be made, used, uttered or found, contrary to the true meaning of these presents, And upon such further paynes, penalties and imprisonments, as by the lawes and statutes of these our realmes of England or Ireland respectively, or by our prerogative royall can or may be inflicted upon them for their contempt and breach of our royall commaundment in this behalfe, the one moiety of all such forfeitures to be to us our heires and successors, and the other moiety thereof wee doe, for us our heires and successors, give and grant unto the said Duchesse of Richmond and Lenox and Sir Francis Crane their executors, administrators and assignes, without any account to be given or rendered to us our heires or successors for the same ;

And further alsoe, for the better execution of this our grant, Wee doe by these our letters patents, for us our heires and successors, give and graunt unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, that they,

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by themselves, their deputies, servants or factors, or any of them, at all tymes and from time to time dureing the termes of yeares hereby graunted, taking a constable or other officer with them, shall and may enter into any shipp, bottome, vessell, boate, shopp, house, ware-house, or any other place whatsoever, where they, or any of them, shall have cause to make search within any of our said realmes and domynions by water or land, aswell within liberties as without, and there to searche and try by all waies and meanes for all such counterfeit fardhinge tokens, or other tokens, engynes and instruments made for the makeing of the said tokens, as shall be brought in from the parts beyond the seas, or found to be made within any of our said realmes and domynion contrary to the true intent and meaning and purport of these presents ; And finding any such tokens, instruments or engynes, to arrest, seize, carry away and deteyne the same to the use in these letters patents before mentioned and expressed ;

To have and to hold, perceive, use, exercise and enjoye all and singular the aforesaide powers, liberties, priviledges, licences, graunts, authorities and other the premisses, unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, from the day of the date hereof, unto the first day of August next comeing, and from thenceforth for and dureing the whole terme and tyme of seventene yeares then next ensueing and fully to be compleat and ended ;

Yielding and paying, and the said Duchesse of Richmond and Lenox and Sir Francis Crane, for themselves, their executors and administrators, doe covenant, promise and grant, to and with us our heires and successors, to yield and pay therefore yearly, unto us our heires and successors, the yearly rent or somme of one hundred marks of lawfull money

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money of England, into the receipt of the exchequer of us our heires and successors at Westminster, at the feasts of the Nativity of St. John Baptist, and the Birth of our Lord God, or within twenty eight dayes next after the said feasts by even and equall portions yerely to be paid dureing the termes aforesaid, the first payment thereof to begin at the feast of the Nativity of St. John Baptist, in the yere of our Lord God one thousand six hundred twenty-five, or within twenty eight dayes after the said feasts;

Provided always that if itt shall happen the said yerely rent of one hundred marks, or any parte thereof, to be behind and unpaid by the space of twenty eight days next after either of the said feasts wherein the same ought to be paid as aforesaid, that then and from thenceforth this our present grant shall cease, be void and of none effect, any thing in these presents containd to the contrary notwithstanding :

And further, of our more especiall grace, certeyne knowledge and mere motion, and for the considerations aforesaid, wee have given and graunted, and by these presents, for us our heires and successors, doe give and graunt unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, all such profitts, gaines, benefitts and advantages as shall be, from tyme to tyme dureing the termes of yeares aforesaid, made, gotten, raised and obteyned by the makeing, issueing or exchangeing of all such farthing tokens of copper in manner and forme aforesaid; To have, perceive, receive and take the said profit, gayne and benefitt, to be raised and made as aforesaid, to the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, to their owne proper use for ever, without any account or other thing to be given or rendered to us our heires and successors for the same, other than

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than the yearly rent in and by these presents reserved, and the moiety or one halfe of the forfeitures which shall happen dureing the said termes as aforesaid ;

And for the better distributing and dispersing of the said farthing tokens the said Duchesse of Richmond and Lenox and Sir Francis Crane, for themselves their executors, administrators and assignes, doe covenant, promise and grant to and with us our heires and successors by these presents, that they the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, shall not onely be content and ready, dureing all the tyme hereby granted, to deliver forth the rate of one and twenty shillings in farthing tokens for every twenty shillings in sterling money, which any our loveing subjects shall be willing to give or disburse for the same, but alsoe, during the said termes, to deliver unto any our loveing subjects that shall find themselves surcharged with more of the farthing tokens heretofore made, by the authority of the letters patents of our said deare father, as hereafter to be made by vertue of these presents, than he can conveniently utter for his use and occasions, the somme of twenty shillings in sterling and currant moneys for every twenty one shilling in farthing tokens, aswell of such as have been heretofore made by the authority aforesaid, as of such as shall be made by vertue of these presents, and so after that rate for all greater or lesser sommes, at the hands of all tradesmen, in all such place and places where the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators or assignes shall issue or utter our said farthing tokens ; And to the intent the said tokens may be brought to a more frequent and generall use, for the good of our loving subjects without any inconvenience, according to our gracious intention : our will and pleasure

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pleasure is, that there be from tyme to tyme a convenient quantety of the said farthing tokens sent, and wee do hereby command and authorize the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, deputies and assignes, from tyme to time, to send such a convenient quantety of them into as many citties, borroughs corporate and markett townes within our said realmes and domynion, as they or any of them shall conceive may be fitt for the necessary use of the said severall places, and the same to be left in the hands of some discreet person or persons, together with sufficient meanes for the rechange of the tokens to be uttered to the citizens or inhabitants of the said citties, borroughs corporate and markett townes and other places, and such other as shall be there resiant or resort thither, if cause shall require ; And our pleasure and command is that the chief officers and governors, with the ministers and constables of such citties, borroughs corporate and markett townes, doe endeavour that the said tokens may be there disperfed and freely passe betwixt man and man for the value of farthings as before is expresse :

And further wee doe hereby straightly charge and command all and singuler maiors, sheriffs, constables, head-borroughs, comptrollers, customers, searchers, waiters, and all other officers and ministers to whom it shall or may apperteyne, to be aiding and assisting in all lawfull and convenient manner unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors administrators and assignes, and their and every of their deputies, factors and servants, in the due execution of these our letters patents upon payne of our high displeasure, and such paynes, punishments and imprisonmentes as by the lawes and statutes of this our realme of England and Ireland, or by our

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prerogative royall, may or can be inflicted upon them for their contempt in this behalfe :

And our further will and pleasure is, and wee doe hereby declare our intent and meaning to be, that all the farthing tokens of copper heretofore made, by vertue of the said letters patents of our said deare father, shall still passe and be yssued amongst our loveing subjects, within our said realmes of England and Ireland and dominion of Wales, for the value of farthings in such manner and forme as the same dureing the force of the said letters patents did passe and were issued, notwithstanding the surrender and determination of the said letters patents, under such priviledges, powers, provisions, cautions, forfeitures, punishments and restraints, as before in these presents wee have limited and appointed for such farthen tokens hereafter to be made and issued by vertue of these presents.

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe att Westminster, the eleventh day of July.

Per Breve de Privato Sigillo.

Pro Francisco Crane.

REX, vicesimo primo die Julii, concessit Francisco Crane militi officium cancellarii ordinis garterii infra castrum de Windsor in comitatu Berks, unà cum custodiâ sigillorum ejusdem ordinis durante vita.

P. S.

A Grant

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*A Grant of the Office of Master-Mason and
Architect. **

CHARLES, by the grace of God King of England, Scotland, France, and Ireland, Defender of the Faith, &c.

To all to whome these presents shall come, Greeting.

Knowe yee that wee, of our especiall grace, certaine knowledge and meere motion, and for divers other good causes and considerations us at this present moving, have given and graunted, and, by these presents, for us our heirs and successors, doe give and graunte to our trusty and welbeloved servaunt Nicholas Stone the office and place of our Master Mason and Architect for all our buildings and reparations within our honor and castle of Windsor, and him the said Nicholas Stone, our said Master Mason and Architect for all our said buildings and reparations within our honour and castle of Windsor aforesaid, wee doe make, ordaine, constitute and appointe by these presents.

To have hold execute and enjoy the said office and place of our Master Mason and Architect for all our buildings and reparations within our honour and castle of Windsor aforesaid, to the said Nicholas Stone, by himselfe, or his sufficient deputy and deputies, for and during the terme of his naturall life;

And further, of our more ample grace, certeine knowledge and mere motion, wee have given and graunted, and by these presents, for us our heirs and successors, wee doe give and graunt to the said Nicholas Stone for the executeing of the said office and place, the wages
and

* Rymer, vol. xviii. p. 675.

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and fee of twelve pence of lawfull money of England by the day, in as large and ample manner as William Suthis, or any other person or persons heretofore, having executed and enjoyed the said office and place, hath had or ought to have had and enjoyed ; to have and yearly to receive the said wages and fee of twelve pence by the daye, to the said Nicholas Stone and his assignes, from the daye of the date of these presents, for and dureing the naturall life of him the said Nicholas Stone, out of the treasure of us our heires and successors, by the hands of the treasorer and chamberlaines of us our heires and successors there for the time being, at the fower usuall feasts or termes of the yeare, that is to say, at the feasts of the Nativitie of Saint John Baptist, Saint Michael the Archangell, the Birth of our Lord God, and the Annuntiation of the Blessed Virgin Mary, by even and equall portions yearlie to be paid, together with all other profitts commodities and allowances to the same office and place due, incident or in anie wise appertayning, in as lardge and ample manner as the said William Suthis or any other person or persons heretofore haveing executed and enjoyed the said office hath had, or ought to have had and enjoyed.

Although expresse mention, &c.

In witnesse whereof, &c.

Witnesse our selfe at Westminster, the one and twentieth daye of Aprill.

Per Breve de Privato Sigillo.

Pro Nicholao Stone.

THE King, the twenty first day of Aprill, granteth to Nicholas Stone the office and place of Master Mason of all the King's buildings and reparations within the honor and castle of Windfor during his life.

P. S.

De

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*De concessione officii Abrahamo Vanderdoort.**

CHARLES, by the grace of God, &c. To all to whome, &c.
Greeting.

Whereas our welbeloved Abraham Vanderdoort Esquire hath, by many chardgeable tryalls and long practice, attayned to the art, mystery, science and skill of in bossing and making of medales, great or smale, moulded or pressed, or in any other manner in gould, silver or brassee, which the former emperors and monarches of the world have heretofore beene wont to leave as monuments of antiquitie to their posterities, and are nowe alloe growne in ule amonst many of the princes of Christendome.

Knowe yee therefore that wee, being willing to appropriate to our selfe the service and imployment of the said Abraham Vanderdort in that arte, mistery, science and profession, have of our especiall grace, certeyne knowledge and meere motion, given and graunted, and by these presents, for us our heires and succeffors doe give and graunt unto the said Abraham Vanderdoort, the office or place of maister imbossor and maker of the medales of us our heires and succeffors of all sizes and quantities to be wrought in gould, silver or brassee, moulded or pressed, or in other matter whatsoever, And to have the overseeing and keeping of the same, for the service of us our heirs and succeffors, And him the said Abraham Vanderdoort wee doe by these presents, for us our heires and succeffors, constitute, appointe and ordaine to be the Maister Imbossor and maker of the medales of us our heires and succeffors, of all sizes and quantities to be wrought in gould, silver or
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brassee,

* Rymer, vol. xviii. p. 73.

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brasse, moulded or pressed, or in other manner whatsoever, and to have the overseeing and keeping of the same, for the service of us our heires and successors ;

To have, hould, occupie and enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for and dureing the naturall life of him the said Abraham Vanderdoorte.

And further, of our especiall grace certeyne knowledge and meere motion wee have given and graunted, and, by theis presents for us our heires and successors, doe give and graunte unto the saide Abraham Vanderdoorte, for the exerciseing of the saide office or place, the yearlie fee and allowance of fortie poundes of lawfull money of England by the yeare, to have, hould, receive and enjoy the said fee and allowance of fortie poundes by the yeare to the said Abraham Vanderdoorte, out of the treasure of us our heires and successors, at the receipte of the exchequer of us our heires and successors, by the hands of the treasurer and chamberlaynes of us our heires and successors there for the tyme being, at the fower usuall feasts of the yeare, that is to saye, at the feaste of the Nativitie of Sainte Joⁿ Baptiste, Sainte Michaell the Archangell, the Birth of our Lord and the Annuntiation of the blessed Virgin Mary, by even portions to be paid, The firste payment thereof to begin at the feaste of Sainte John Baptist nexte coming after the date hereof, together with all and all manner of other fees, profitts, advantages, rightes, liberties, commo lities and emoluments whatsoever to the said office or place belonging or of righte apperteyning, or which hereafter may any way be due belong or apperteyne ; wherefore our will and pleasure is, And wee doe, by these presents, for us our heires and successors command and authorize the said treasurer, chancellor, undertreasorer and barons of the said exchequer for the
time

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time being, and all other the officers and ministers of the said court, and of the receyte there for the tyme being, that they and every of them, to whom itt doeth or shall apperteyne, doe not onelye upon sighte of theis our lettres patents or the inrollment of them from tyme to tyme, paie and deliver, or cause to be payed and delivered unto the said Abraham Vanderdoorte and his assignes the said yearly fee and allowance of fortie poundes, as the same shall growe due, but doe alsoe give allowance thereof according to the true intent and meaning of these presents, and theis our letters patents or the inrollment thereof, shall be yearlie and from tyme to tyme, aswell to the said treasurer and chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall apperteine, a sufficient warrant and dischargd in this behalfe :

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe at Westmynster the fourteenth day of May.

Per Breve de Privato Sigillo.

* *De concessione ad vitam Abrahamo Vanderdoort.*

CHARLES by the grace of God, &c. To all to whome, &c.
Greeting.

Whereas wee have appointed our servant Abraham Vanderdoort Esquire to oversee and take care of all our pictures which are at
Whitehall

* Rymer, vol. xviii. p. 100.

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Whitehall and other our houses of resort, to prevent and keepe them (so much as in him lyeth) from being spoiled or defaced, to order marke and number them, and to keepe a register of them, to receive and deliver them, and likewise to take order for the making and copying of pictures as wee or the Lord Chamberlaine of our household shall directe, And to this end are pleased that hee shall have accessse at convenient times into our galleries chambers and other roomes where our pictures are ;

Knowe yee that wee, in consideration of the good and acceptable service done and to be done unto us by our said servaunt Abraham Vanderdoort in manner as aforesaid, of our especiall grace, certeyne knowledge and meere motion, have given and graunted, and by theis presents for us, our heires and successors, doe give and graunt unto the said Abraham Vanderdoort the office or place of overseer of all the pictures of us, our heires and successors, And him the said Abraham Vanderdoort wee doe by these presents, for us, our heires and successors, constitute, ordayne and appointe to be the overseer of all the pictures of us, our heires and successors, to have, hold, occupy and enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for and dureing the naturall life of him the said Abraham Vanderdoort.

And further, of our especiall grace certayne knowledge and meere motion, Wee have given and graunted, and by theis presents for us, our heires and successors, doe give and graunt unto the said Abraham Vanderdoort, for the exerciseing of the said office or place, the yearlie fee or allowance of fortie pounds of lawfull money of England by the yeere, to have, hold, receive and enjoy the said fee and allowance of fortie pounds by the yeare unto the said Abraham Vanderdoort and his

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his assignes, for and during the naturall life of the said Abraham Vanderdoort, out of the treasure of us, our heires and successors, out of the receipte of the exchequer of us, our heires and successors, by the hands of the treasurer and chamberlaynes of us our heires and successors there for the tyme being, at the fower usuall feasts of the yeare, that is to saye, at the feastes of the Nativitie of Saint John Baptist, Sainte Michaell the Archangell, the Byrth of our Lord God, and the Annunciation of the blessed Virgin Mary, by even portions to be payde ; the firste paymente to begin at the feast of the nativitie of St. John Baptiste nexte coming after the date hereof ;

Wherefore our will and pleasure is, and wee doe by theis presents for us our heires and successors, commaunde and authorize the said treasurer, chauncellor, undertreasorer and barons of the said exchequer for the tyme being, that they and everie of them, to whome it doeth or shall apperteyne, doe not only uppon sight of theis our lettres patents or the inrollment of them from tyme to tyme, paye and deliver, or cause to be payde and delivered unto the said Abraham Vanderdoorte and his assignes, the said yerely fee and allowance of fortie poundes, as the same shall growe due, but doe alsoe give full allowance thereof according to the true intent and meaning of theis presents ; and theis our letters patents or the inrollment thereof, shalbe yerely, and from tyme to tyme, aswell to the said treasurer and chamberlaines of our said exchequer, as to all other the officers and ministers of us, our heires and successors to whome it shall or may apperteyne, a sufficient warrant and discharge in this behalfe ; Although expresse mention, &c.

In witnes, &c.

Witnes our self at Westmynster the thirtieth day of May.

Per Breve de Privato Sigillo.

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*De Warranto speciali pro Georgio Duci
Buckingham et aliis.**

CHARLES, by the grace of God, &c.
To our right trusty and right entirely beloved Cosen and
Councillor

George Duke of Buckingham our High Admirall of England,

To our right trusty and right welbeloved Cosen and Councillor

Henry Earle of Holland,

To our right trusty and right welbeloved Councillor

Edward Lord Conway one of our Principall Secretaries of State,

And to our trusty and right welbeloved

Spencer Lord Compton

And

To our trusty and welbeloved servants

Sir Henry Mildmay Knight, Master of our jewell house

And

Endymion Porter one of the groomes of our bedchamber, and to all
other our officers ministers and loveing subjects whom ytt may any
way concerne, Greetinge.

Whereas wee have lately ymployed the said Duke of Buckingham
and Earle of Holland as our Ambassadors Extraordinary to the States
of the United Provinces, and for our speciall service have communded
the said Lord Compton to deliver into the hands of the said Lord
Conway the severall jewells, hereafter particularly mentioned, beinge
att that tyme in his custody (that is to say)

A great

* Rymer, vol. xviii. p. 236.

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A great riche jewell of goulde, called the Mirror of Greate Brittainē, haveing twoe faire table diamonds, twoe other large diamonds cutt lozen wise, garnished with small dyamonds and a pendant of a faire dyamond cutt in faucetts without foyle,

A faire jewell in fashion like a fether of goulde, having in the middest one greate dyamond and thirty other dyamonds of severall bignes, and five small dyamonds in a crosse :

A faire flower of goulde with three greate ballaffes in the middest, a greate poynted dyamond and three greate pearles fixe with a faire pearle pendant, called The Brethren :

A greate poynted dyamond with the collett taken from a collar of goulde, wherein yet remaines eighte greate rocke rubies and twenty greate pearles sett in twoes, with a long pearle pendant :

A broken collar of goulde of thirty peeces, whereof fifteene are roses and fifteene crowned cyphers of the late Kinge and Queens names, wherein are nowe remaining eleaven poynted dyamonds and nyne table dyamonds :

A jewell of goulde of the letter *I*, haveing one longe fayre table dyamond and twoe lesser square table triangled dyamonds, and a rose dyamond, and a greate ovall pearle pendant :

The greate collar of ballast rubies, conteyninge twenty peeces of goulde, whereof tenn are sett with greate ballas rubies, and tenne with sixteene round pearles in eiche peece :

One greate saphire cutt in fossetts, one pendant saphire cutt in fossetts, one ballast ruby with a longe pearle pendant, one ballast ruby without foyle in a collett of goulde enamelled :

A greate amatist in a collett of goulde.

All which jewells the saide Lord Compton according to our commaundment

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maundment did deliver unto the saide Lord Conwey, and the said Lord Conwey by our commaundment did deliver them uppon or neare about the eighte day of November nowe last past unto the said Endymion Porter to bee carried beyond the seas into Holland, and there to bee delivered unto the saide Duke of Buckingham and Earle of Holland by them twoe to be disposed of as wee have specially directed them for our service.

And whereas the saide Sir Henry Mildmay the master of our jewell house, by our like especiall commaundment uppon or aboute the fixe and twentieth day of October nowe last past, did deliver out of his custody and charge unto the saide Duke and Earle, or their servaunts for them, theis severall parcells of riche plate and jewells hereafter particularly mentioned in theis presents,

That is to saie,

Inprimis, one bason of goulde, in the bottome there are sett two fayre dyamonds, twoe fayre rubies, twoe emeraulds, and seaventeene faire pearles, and the brymme of the same garnished with fower faire dyamonds, fower faire rubies, fower faire emeraulds, and forty eighte clusters of pearles, there beinge fower faire pearles in every cluster, of the waighte of one hundred and thirteen ounces.

Item, one very faire layer of mother of perle, being a shell crazed in fundry places and limited againe, garnished with goulde, the foote thereof cutt eighte square, in the lower parte whereof is one dyamond without a foyle, fower rocke rubies, twoe fayre emraulds, and one saphire, and uppon the upper parte of the same square is one very faire dyamond without foyle, one faire rocke ruby, and twoe faire emraulds, the shanke thereof garnished with twoe very faire rubies, twoe very faire emraulds, and three very faire pearls pendant, the body thereof
garnished

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garnished with twoe very faire rubies, twoe faire emraulds, twoe faire dyamonds and six pearles, the handle being an antique man of goulde garnished with fixe rubies, one emraulde, one saphire, and one pearle pendant, layinge his one hand uppon a goodly ballace, and the other hand uppon a goodly ruby, and from the body to the same shell, garnished with twoe dyamonds, fower rubies and twoe very faire rubies, with twoe pearles pendant in twoe womens hands, houldinge betweene the other twoe hands a goodly ballace like a harte, the garniture of the same shell above the brymme and spoute downwards to the body with five dyamonds, twoe of them being greate, seaven rubies, fower emraulds, one emrauld pendent, one blewe saphire, and three pearls pendent, with two severall pearles sett, and a longe pearle sett in the topp over the saide harte of ballace, weighinge one hundred and threescore ounces :

Item, one bason and layer of goulde, the bason enamelled about the bushell and brymme, and the layer sutable, haveing forty eight small dyamonds in the bason, and thirtie three small dyamonds, thirtie rubies, and twelve greate saphires in the layer, weighing twoe hundred and twoe ounces :

Item, a bason and ewer of goulde sett with dyamonds rubies and emraulds, and one greate ballace ruby in the middest of the ewer the armes of Denmarke in the bason with Anna Regina, weighing one hundred threescore five ounces and a halfe :

Item, a faire boll of goulde, with a cover garnished with dyamonds rubies and emraulds, in the topp a wilde man with a ruby pendent in his hand, and Anna Regina within the cover, weighing fifty one ounces and halfe a quarter :

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Item, a standing cupp of goulde, with a cover garnished with dyamonds rubies and emraulds all perfecte, having the armes of Denmarke within the cover, weighing fiftie ounces scante :

Item, one cupp of goulde, with a cover graven on the bo ly, with an alter and an inscription over itt (*nil nisi vota*), and the similitude of a temple graven with a peramides on the topp of the cover, and a har-nised man on the topp thereof holding an antique shield in his left hand, weighing two hundred ounces and a halfe :

Item, one bason and layer of goulde plaine, weighing one hundred fowerscore and fixeene ounces :

Item, a paire of faire bolls and covers of goulde raised with talbotts on the sides, weighing one hundred and twentie ounces.

Item, a faire standing cupp of gould, garnished about the cover with eleaven dyamonds, and two poynted dyamonds about the cupp, seaventeene table dyamonds and one pearle pendent uppon the cupp, with theis words *bound to obey and serve*, and *H. and I.* knitt togeather ; in the topp of the cover the Queens armes, and Queene Junes armes houlden by twoe boyes under a crowne imperiall, weighing threescore and five ounces and a halfe :

Item, a cupp of goulde with a cover garnished with redd roses and full sett, and garnished with course ballaces or rubies and saphires, and one and twentie troches of pearles, three pearles in every troche, weighing fiftie fixe ounces scante :

Item, a highe salt of gould in the forme of a shippe, with a strikeing clocke in the cover garnished with dyamonds, rubies, saphires, emraulds, jacints, amarists, ballaces and perles, weighing one hundred threescore twoe ounces and a halfe :

Item,

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Item, one salte of goulde, called *the Morris Daunce*, haveing the foote garnished with fixe greate saphires and fiteene course dyamonds, thirtie seaven course rubies, fortie twoe small garnishing perles, haveing uppon the shanke three great course saphires and three great course perles, uppon the border about the shanke twelve course dyamonds, eighteene course rubies, and fiftie twoe garnishing perles, and standinge about that five morris dauncers and a taberer, haveing amongest the morris dauncers and taberer thirteene small garnishinge perles and one ruby, the lady houlding the salte haveing uppon her garment from her foote to her face fitye garnishing perles and eighteene course rubies, the foote of the same salte haveing fower course rubies and fower course dyamonds, the border about the middle of the same salte haveing fower course dyamonds, seaven rubies and eighte perles, and uppon the topp of the said salte fower dyamonds, fower rubies and three greate pearles, haveing uppon the tyre of her head tenn course rubies, twelve course dyamonds and twentie nyne course garnishinge perles, weighing one hundred fifty one ounces and a halfe and halfe a quarter :

Item, one cupp of goulde, called *the Dreame of Paris*, haveing uppon the cover thereof the image of Paris, Jupiter, Venus, Pallas and Juno, and Paris horse uppon the cover, garnished with eighteene dyamonds greate and small, and in the five borders of the same cover thirtie twoe greate rubies, Jupiter garnished with tenn small rubies, and Paris helmett garnished with twoe small rubies, Venus and Pallas either of them haveing one small rubie uppon their brest, Juno wanting her chaplett, the horse of Paris haveing eighte small rubies, alsoe uppon the five borders of the same fortie one great perles, Jupiter haveing

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ing his garment garnished with thirtie twoe small perles, Paris haveing one small perle uppon the topp of his cap, Venus having twoe perles hanging downe from her chaplett, Juno haveing uppon her chaplett hanging downe twoe small perles, and uppon her buttocks twoe small perles, the horse garnished with twenty seaven perles greate and small, the cupp haveing upon the foote and shanke twentie fixe rubies greate and small, tenne dyamonds of divers forts, fower saphires, and thirty eighte perles greate and small, weighing one hundred twenty and one ounces :

Item, a trencher salte of golde in forme of a castle, garnished with dyamonds, rubies, emraulds and perles, weighing one and twentye ounces and a quarter :

Item, one cupp and cover of golde, weighing thirtie ounces :

Item, one cupp of golde the cover and foote enamelled with eighte course dyamonds, fower on the cover, and fower lesser on the foote, and in the topp of the cover a faire pointed emraulde and another knobb of goulde enamel'd like the emraulde, weighing twentie eighte ounces and a quarter :

Item, one high salte of goulde with a cover of goulde, in the cover twelve ballace rubies, nyne saphires, three dyamonds, and on the topp a woman haveing a rose dyamond in one hand, and in the other an arrowe with a dyamond at the end garnished with perles fixed and pendant, wanting fixe perles, nyneteene small dyamonds in the corone, the cover weighing threecore ounces, the salte sett with forty five ballace rubies, thirtie fixe saphires, seaven small dyamonds, and garnished with perles fixed and pendant, wanting divers perles, weighing twoe hundred thirtie fower ounces scante, weighing in toto twoe hundred fowercore fixe ounces and a quarter :

Item,

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Item, one cupp of goulde, the cover and foote enamelled with eighte course dyamonds, fower on the cover, and fower lesser on the foote, and in the topp of the cover a faire pointed emraulde, and another knobb of gould enamelled like an emraulde, weighing twentie eight ounces and a quarter :

Item. one cupp, the boll thereof aggett ovall fashion, called *the Constables Cupp*, with an aggett in the foote, all garnished with gould enamelled, sett with rubies and dyamonds, with a cover of goulde likewise enamelled and garnished with rubies and dyamonds, sett about with tower antique heads of aggetts, in the inside one aggett cutt with twoe faces garnished with cyamons, weighing fiftie seven ounces three quarters :

Item, one cupp and cover of goulde with dropps and a branch of flowers in the topp enamelled like dayseys, weighing thirtie sixe ounces.

Item, one layer of goulde chated with longe dropps, the spoute beinge a serpente garnished with rubies, perles and flowers enamelled with white and redd, wanting a ruby in the topp of the cover, weighing fortie ounces scante :

Item, eighte greate dishes of goulde with armes, weighing one hundred fower score tower ounces and a quarter :

Item, fixe trencher plates of goulde with armes, weighing threescore and fowerteene ounces one quarter and halfe a quarter :

Item, twelve fruite dishes of gould with the armes of Denmarke, weighing one hundred and fower score five ounces and a quarter :

Item, a posnett of goulde with a cover, weighing twentie ounces and a quarter scante :

Item, a boll and cover of goulde with roses and crownes, and a

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crowne with a crosse on the topp of the cover, weighing threescore nyne ounces and halfe a quarter :

Item, one paire of goulde cupps with covers, haveinge blewe snake rings in the topp of theire covers, weighing thirtie ounces and a halfe :

Item, twoe trencher plates of gould standinge uppon pillers, weighing one hundred and tenne ounces one quarter and a halfe :

Item, one porringer and cover of goulde, weighing twenty seaven ounces three quarters and a halfe :

Item, one cupp and cover of goulde, weighing thirtie one ounces and halfe a quarter :

Item, one cupp and cover of goulde, weighing twentie five ounces one quarter and a halfe :

Item, one cupp and cover of goulde, weighing twentie three ounces three quarters and a halfe :

Item, a collar of goulde, conteineing seaventeene roses and seaventeene knotts, weighing twenty nyne ounces and three quarters :

Item, a bason and ewer of goulde ovall fashion, weighing threescore eleaven ounces and a halfe :

Item, a gridiron of goulde, weighing twentie twoe ounces a quarter and a halfe :

Item, a cupp of aggott, with a cover garnished with gould and full of emraulds, turqueesses, dyamonds, roses of dyamonds, rubies and perles, with a saphire on the topp, with a boy houldinge a speare, weighinge fiftie three ounces and halfe a quarter :

Item, a lookinge glasse sett in goulde, garnished on the one side with twoe saphires, fower rubies and one emraulde, and on the other side with fower saphires and fower rubies, the Steele of Aggott, twoe little
boyes,

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boyes, one of them houldinge a pearle and five perles hanginge, on the other parte of the body is a man on horsebacke, the body beinge a clocke within a cristall garnished with fower dyamonds and fiftie five rubies, with fower antique boyes enamelled white, twoe of them beareing in either hand a perle, and the other twoe, the one haveinge twoe perles and the other hath one perle in their hands. wantinge fower perles in the saide antique boys, the base or foote standinge uppon fower round cristalls garnished with tenne rubies, and fower naked women of goulde standing att every corner one, and a man in the topp beinge naked, weighing fowerscore and seaventeene ounces three quarters and a halfe :

Item, one plate of goulde, graven on the one side with astronomy, and on the other side with a shippe, called the *Tryumphe*, with a case of murrey velvet, weighing threescore and thirteene ounces :

Item, one layer, the foote body and handle of aggott, the body crased, garnished with gould and sett with dyamonds, rubies and amethysts, one emraulde and one saphire, the foote having a border of small rubies rounde about itt, weighing twentie eighte ounces and halfe a quarter :

Item, a cupp of aggott with a cover of goulde like a tent, haveinge a morris daunce in the cover, sett with twentie saphires, nine small dyamonds and seaventeene ballace rubies, garnished with pearles fixed, and pearles and beads of gould pendant, weighing threescore and eighte ounces :

All which jewells and plate have beene received by the saide Duke and Earle, to be disposed of by them for our especial service according as wee have given unto them private directions :

Nowe

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Nowe forasmuch as the saide jewells and plate are of greate value, and many of them have longe contynued as itt were in a continuall discent for many years together with the crowne of England, and therefore it may not bee safe for the saide Lord Compton, Lord Conwey, Sir Henry Mildmay and Endymion Porter, or any of them, to deliver them out of their severall charges, nor for the saide Duke and Erle to receive the same and transporte the same beyonde the seas, and there to dispose them without speciall warrant from us for the doeing thereof, which in tyme to come mighte bee perillous unto them, unles wee shoulde by some publike instrument declare that all this was done by our especiall commaundment and for our especiall service :

Knowe all men therefore that wee, for many weighty and important reasons and causes, much concerning us our honour and state, have authorisid and commaunded the saide Lord Compton, Lord Conwey and Sir Henry Mildmay and Endymion Porter, to deliver theis severall jewells and plate, before severally mentioned in manner as aforesaide, unto the saide Duke and Erle or such of their servants as they shoulde appointe to keepe the same ;

And that wee did likewise authorise and commaunde the saide Duke and Earle to order and dispose of the said jewells and plate to such purposes, and in such manner as wee our selfe have in private to them particularly directed, and wee doe by theis presents declare and avowe the same, and that nothinge therein is done but by our owne ymmediate commaunde and for our owne ymmediate service ; And our will and pleasure is, and wee doe by theis presents. for us our heires and succeffors. graunte that they the saide Duke of Buckingham, Erle of Holland, Lord Conwey, Lord Compton, Sir Henry Mildmay and
Endymion

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Endymion Porter and every of them their heires, executors and administrators, and their and everie of their landes, goods and chattells, bee for ever freed as against us our heirs and successors for the doeing and performinge of our will and pleasure touching the premisses, and that they and every of them, be onely accomptable to us in our owne person for the disposing of the saide Jewells and plate, and to none other nor in any other manner ;

And their presents, or the inrollment thereof, shalbe unto them and every of them, and to all our officers and mynisters whom yt may any way concerne, a full and sufficient warrant and discharge in that behalfe.

In witness, &c.

Witness our selfe att Hampton Courte the seaventh day of December.

Per ipsum Regem.

A Monsieur le Ccmpte D'Hollande.

MONSEIGNEUR,

MCNS. L' Abé de Scaglia m'a commende de vous faire ceste despesche pour la necessité qu'il y a que les affaires soient avancées et poussées comme il dist dans le grand chemin.

Il y a un mois que j'ay envoyé une despesche a Mon^r. le Duc pour rendre compte de ce qu'il m'avoit enchargé et de ce que Mon^r. de Scaglia avoit a dire, la dicte despesche étant arivée trois jours apres le despart de Monseigneur le Duc. Sa Maj. a pleu la lire et m'honorer de ces commends par une lettre que Mon^r. de Montagu m'a apportée

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du secretaire Canvué. En m'a precedente lettre j'ay faict recitt de ce que ce pouvoist apprendre issi des plus fraiches nouvelles de France, et de ce que Monf. L' Abé de Scaglia avoit appris a Brusselles, Estant le sommaire une tres remarquable disposition qu' avoist L' Infante et le Marquis Spignola a un accomodement, luy aiant demandé s'ils se pouvoient asseurer que L' Engleterre leur donneroit bien deux mois de temps, pour recevoir les ordres requis d'Espagne, Or est il qu'en suite de la dernière lettre de Rubens, par la quelle il desiroist un entrevue de luy et de moy en Hollande, ie luy procuray un passeport du Prince d' Oranges, Il ce transporta de Brusselles a Breda, d'ou il m'escript qu'il avoist ordre de ces maistres de ne passer plus outre que Zenenberghen, plasse neutre, et ou autrefois ceux qui firent les premieres ouvertures de la France s'entrevoioient, m'asseurant par sa lettre qu'il me feroist veoir clairement que ceste punctualite estoist fondée sur des raisons justes, equitables et tendantes a l'avancement de l'affaire, mais aiant en singuliere recommandation d'accompagner les ordres que Monf. le Duc m'a donnee, avecq les circonstances requises a la reputation de sa Maj. ie montray la lettre a Monf. Carleton et luy dis que ie n'estois nullement d'avis de bouger de la Haye ou des environs, et fis responce au dict Sr. Rubens que ie luy avois envoyé un passeport a sa requisition, en vertu duquel il pouvoist sans aucune difficulté ce transporter luy et ses valets, en telle plasse de la Hollande qu'il luy plaisait, que s'il faisoit difficulté de venir a la Haye, ie lirois trouver a Delf, ou Rotterdam comme appert par les copies des lettres issi encloffes, Il me fist responce, et sçaveoir quil partoist promptement pour Brusselles pour recevoir aultres ordres, estant tres sensible de quelque ombrage que ie pourois prendre, comme appert par cest lettre incluse
quil

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quil escript a Monf. L' Abé de Scagliá, protestant que ceste resolution avoist esté prise pour le bien de l'affaire, ce qu'il m'eust tres particulièrement faict entendre. Quelque jours apres il arriva a Delf qui estoit le $\frac{11}{21}$ du mois de Juillet, où il m'a representé que si Don Diego Messias qui est encore a Paris n'eust tardé si long temps il n'eust pas-desiré de me veoir avant son arrivée parce que L' Infante attendant par luy tout ordre ne sçavoit que dire, mais craignant que l'Angleterre prinist quelque ombrage de la longueur d'Espagne, elle lavoist envoyé pour m'asseurer de son integritté de son Zelle, et sincere intention. En un mot pour faire cognoistre que les ordres eussent estes plustost envoyés si l'Espagne n'eust pris c'este resolution d'envoyer Don Diego Messias lequel a ce quil dist a faict telle diligence qu'il est party le lendemain de ces fiançailles, le dict Don Diego aiant aussi tardé plus long temps par les chemains pour raison d'une fievre tierce laquelle le tient encore a Paris. la seconde raison pourquoy ils avoyent envoyé le Sr. Rubens estoist, pour entendre si l'on avoist avancé pour procurer a la concurrence des estats, et si l'on avoist medité sur les expedients necessaires, pour facilliter les affaires, ou les plus grandes difficultes et obstacles ce rencontreroient en celles de Hollande, Que l'Espagne avoist escript en ces termes. Vous continuerez de traiter avec Gerbier jusques a ce que Don Diego vienne, non seulement d'un acomodement entre l'Espagne et l'Angletere, mais aussi pour l'Alesmagne et l'Hollande. Que l'Empereur mesme avoist escript tres exactement a l'Infante que si auquun traitté passoit par ces mains quil seroist tres contant que les affaires d'Alesmagne s'accommodassent et qu'il tesmoigneroist d'estre un Prince Chrestien. Le dict Rubens faisant des grandes instances pour sçaveoir a quel expedians l'on avoist pensez,

Je

A P P E N D I X.

Je luy fis responſſe que par l'eſcript qu' avoiſt eſté envoyé le 9. de mars, pour responſſe de ceux que j'avois apportée de la part de l'Infante, la Balle (comme dire) eſtoit miſe a leur pietz, que c'eſtoit a eux de parler, que le temps ne permet pas puis que nous ne voions encore aultre certittude de leur part que parolles, de faire auquune ouverture, que bien eſtoit vray que Monſ. Carleton ſe devoit diſpoſer a faire tout debvoir, mais qu'il neſtoit poſſible d'avancer l'affaire ſens que de la part d'Eſpagne, l'on ne viſt des teſmoignages eſicatieux, ſur quoy il me dict que la ſereniſſime Infante ſçavoit bien quil ne ſe pouvoit rien faire ſans les ordres requis et ſi long temps attendus, mais que ſon voiage tendant a nous aſſeurer de la bonne intention, et nous leuer de toutte doubte. ſeroit acompagné de quelque advancement ſi en attendant la venue de Don Diego Meſſias il ce pouvoit trouver quelques expedians pour donner lumiere a l'acheminement du traitté, et quainſſi il retourneroit avecque quelque fruit. Je luy diſ que pour coreſpondre aus aſſeurances qu'il apportoit de la bonne intention de l'Infante, Que ie le pouvois aſſeurer de celle de ſa Maj. Et puis qu'il avoit maintenant licence de ce promener par les villes de Hollande, que j'avois loisir de veoir Monſ. Carleton lequel pouroit dire ſon ſentiment ſur quelques expedians, de la part duquel ie luy ay dict a ſon deſpart, qu'il ſeſvertuera tant que ſera poſſible, a meditter ſur les expedians neceſſaires et quen attendant qu'il avoit penſé a deux, eſtant toutesſois dict par maniere de diſcours, ſcaveoir ſi pour l'Electorat il ſe pouvoit adjouſter uné voix davantage au college, et que le ſurvivant des deux ſuccederoit, le ſecond que dens lacommodement affin d'intereſſer le Prince, ſe rendatſe la ville de Breda. Quand aux plus difficiles comme ſe qui regarde ce mot de p'ays libre, et leſtroite
confederation

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confederation ratifiée il y a deux ans, qu'il esperoist de trouver jour, estant son intention de la proposer au roy a mon retour, lors que le dict S^r. Rubens feroist veoir ce que Don Diego Messias apporteroist. Il a promis qu'il feroist toute diligence, et sur ce ay esté obligé d'attendre de ces premieres nouvelles, par advis de Monf. Carleton. J'ay faict entendre au dict Rub. la ligue que le roy de France pretend de faire avecq les Princes catholiques d'Alesmagne. L'argent quelle a promis de fournir aux estats sur les premieres nouvelles quelle aura que l'armes des estats aura assiegeé quelque place, de sorte que Monf. Rubens avecq plusieurs aultres discours qu'avons eu ensemble sur la raison d'Estat que le roy d'Espagne devoit plustost avoir de souffrir un Prince de la religion en Alesmagne, sen est allé avecq la puce a l'Oreille esperant a la venue de Don Diego Messias, comme a un Messie. Les protestations qu'ils font, et la necessite qui les semble presser donne de l'aparence, si ce n'est que l'Espagne trompe mesme l'Infante. ce que ce cognoistra bien tost, car Rubens a promis que s'il l'apercevoit de telle chose il en adverteroist promptement.

J'avois faict mention en ma premiere lettre, que l'on pouvoist aisement remarquer que plusieurs de ce pa'ys panchoient du costé de la France, et que la plus grand part avoyent une tres grande apprehension de ceste rupture entre la France et l'Angleterre. Je m'estois advise denployer mon temps a faire quelque recoevil des mesmoires que j'ay des affaires passées, et le communiquant avec Monf. L' Abé de Scaglia, Il a adioutté ce qu'il a creu estre convenable et utile, L'ayant reduit en uné fasson de Lunettes d'Hollande pour faire veoir la veritté et la forme des affaires. Je luy escript en langue Françoisé pour la traquiere appres en flamang avecq intention de le destribuer par escript

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parmy ceux qui ont le plus de pouvoir et de sentiment en ce pa'ys si telle estoit la volonté de sa Maj. c'est pourquoy ie l'envoye icy jointe, vous suppliant den dire vostre sentiment.

L'Ambas. de Savoye m'a dict que les desputés des estats ont estes invistez et porttez a escrire en France, touchant l'interest qu'ils ont de la mauvaise intelligence de ces deux couronnes. Que pourtant ils prient sa Maj. doublier les offences receves et de vouloir suspendre les actes d'hostilité contre l'Angleterre, representant particulièrement que ce desordre portte la ruine de cest estats. Laquelle lettre a esté faicte par l'artifice du Cardinal de Richelieu pour la faire imprimer a Paris, affin que ceux de la religion de France voient que les actions d'Angleterre sont mesmes odieuses a ces amis, affin qu'ils croient qu'il y a mesme de la desunion avecque ces estats, et faire paroistre qu'il a eu raison de portter le roy son maistre a des animosites contre l'Angleterre, puis que les estrangers mesmes cognoissent que la France par elle a esté offensée.

Nonobstant ceste ditte lettre que l'on croist estre sollicitée par Artsen le quel s'est faict cognoistre du tout François en ceste conjuncture ; Les estats cognoissent bien que l'Angleterre ne peut pour ces interets, n'y pour sa reputation permettre la pertte de la Rochelle, comme aussi que la France aye grandes forces en Mer, et destre pour les mesmes repects aussi bien interessez que l'Angleterre, qui donne assez de subject de croire quil y a de la necessité de les pousser, n'y ayant pas de doute, quil suivroit tout a faict l'Angleterre en ce quelle voudroit traiter d'une paix d'Espagne, estants hors de toute sorte despoir d'assistance de la France, et font bien veoir le sentiment qu'ils en ont faiant la province d'Hollande esvertuée de fournir deux millions de livres,

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livres, plus que par le passé pour suppleter a ce que la France manque. Le Sr. Rubens a veu lettres escrites de France a l'Infante et Marquis Spignola lesquelles sont dressées par le Cardinal de Richelieu, disant lors que Monf. de Montagu parloit au Duc de Savoye touchant les affaires de la France, et l'Angleterre, que l'Ambassadeur de France la resident estoit caché derriere la tapisserie pour oir tout ce que ce disoit, ceste fourbe estant controuvée pour faire croire que la France est recherchée par l'Angleterre et que mesmes la France est si esloignée de vouloir acommodement que ces ministres ne veulent pas paroistre ou sont ceux d'Angleterre, pour traiter avecques eux.

Le Cardinal de Richelieu aiant ombrage du voiage de Messias, se disant en France que c'est pour traiter avecq l'Angleterre, il a fait promptement escrire une lettre a Artfen, si tost que l'armée des estats assiegeroient une plasse de l'ennemy que la France leur fera tenir cinq cents mille livres, esperant par ce moien et par les $\frac{60}{m}$ livres qu'ils ontourny au roy de Dennemarque d'apportter de lenpeschement a l'acommodement des affaires entre l'Espagne et l'Angleterre, cest un argument que la France ne fait rien de bon que par crainte et quand elle est forcée. Le bien qu' a desia aportté le bruiet de quelque traité avecque l'Espagne, maxime certain que l'entretien en est bon.

Les lettres de Paris du 25 font mention d'une soulevation qu'il y a eu dens Bourdeaux n'aiants voulu accepter les nouveaux edits. Ceux de Bourdeaux n'ont aussi voulu publier la desfence du commerce avecque l'Angleterre. Monf. L' Abé de Scaglia m'a induit descrire qu'il seroit d'avis en ceste disposition de leur faire sçaveoir de les vouloir traiter en amis, a condition qu'ils soient obliger d'assister ce que le roy de la grand Bretagne entreprendra a leur avantage. Monsieur de

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de Rohan a faict responſſe au roy par ſon agent que le roy luy avoit envoyé pour tirer promeſſe de luy qu'il n'eult pas a ce remuer. Il a reſpondu qu'il ſe fera recognoiſtre bon ſerviteur du roy pourveu que la Rochelle ſoit remiſe en toutte ſortte de libertté, ce que faict cognoiſtre au roy que la deliberation des armes que Monſ. de Rohan prend, eſt avecque le conſentment des Eglifeſ de France. Il a fait retirer Madâme de Rohan a Geneve, et ſen va en Italie affin que perſonne ne ſouſponne quelle ſollicette le roy pour ſon mary.

La Rochelle avoit faict pendre quelques uns qui avoient voulu perſuader le peuple de ſ'unir avecque le roy.

Monſ. de Guiſe eſt tres mal ſatisfaict pour le commendement donné a Monſ. d'Angoulême. Il eſtoit party vers Poittoi environ quatre ou cinq mille hommes et doit eſtre la a la fin du mois de Juillet. Je ne puis obmettre de faire recitt de la bonne repartie que Monſ. L'Abé de Scaglia a faict a l'Embaſſadeur de France et celuy de Veniſe iſſi reſident, leſquelles preſſoient fort qu'il ce devoit entremettre en un acommodement, qu'il falloir procurer que la France vint a une ſuſpention d'armes, ſur quoy L' Abé de Scaglia demende ſi la France avoit des picques longues de Calais a Douure, car pour d'autres armes il n'en cognoiſſoit pas.

Jay representé a Monſ. de Scaglia ce que Monſ. Canoué m'a commandé de la part du roy, le dict Scaglia m'a faict veoir en meſme temps ce quil eſcrivait a ſon Altetze touchant les affaires, pour le tenir touſiours diſpoté au deſſain de ſa Maj. et dy engager ces amis, ce qu'il avoit recommandé avecque toute l'ardeur que l'on pouvoit ſonhaiſter. Pour ce que regarde le voyage du Baron de Puſeol, il attend reſponſſe d'un jour a aultre, de tout ce que l'on peut deſirer de ſa negotiation,
eſtant

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estant party d'icy avecque toutes les instructions et mesmoires necessaires, il ne doute quil n'aye bien servy. Pour les affaires de Geneve il a dict a Monsf. de Montagú en ma presence comme il pourra asséurer son Altesse de tout ce que le roy luy a ordonné et de plus que sa Maj. est authourdhuy au point de rendre si grand servisse a ceux de son party en France qu'il luy donnera tant plus d'avantage et d'autoritté parmy ceux de Geneve et ailleurs que l'on pouvoist attendre quelque bon succes. L'Abe de Scaglia s'assurant que son Maistre le trouvera bon, Monsieur de Montagu s'en va bien instruit de ce qu'il aura a faire avecq Soissons, particulièrement sur l'ocasion de la Maladie du roy, laquelle enpirant pouroist bien changer beaucoup de choses, aultrement s'il tombe en fievre cartte comme l'on dict desia, cela fortifiera les mal contents de France, et donnera toute sorte d'avantage a ceux qui en sçavront profiter, et quelque sorte de minne qu'ils fassent ils sont a present bien enpeschez, car indubitablement, yl y aura beaucoup de brouilleries dens toutes le provinces de la France qui les rendront inutilles au roy pour le secours qu'il en pouvoist aveoir tiré, jusques a tant que l'on soit en estast de faire d'avantage, comme Monsf. de Seaglia croit que fera si les affaires de Savoye et de Genes sachevent.

L'Abe de Scaglia avroist desiré de passer au plustost en Engleterre vers sa Maj. mais est en ce point qu'il attend quelque resposse de Madame de Soissons, il desire de pouvoir conclure avecq Monsf. de Candalle qui luy a promis de s'unir avecq Monsf. le Compte de Soissons, lequel n'attend qu'une resposse pour establir ceste affaire la, mais il espere de partir dicy, au plus tard en quinze jours, ou trois semaines, et desire que le vaisseau revienne envers le dict temps.

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L'Ambass. de France a fort desiré de pouvoir escrire quelque chose du retour de Monsf. de Montagu, il s'est adressé a Monsf. de Scaglia lequel luy a fait des responces assez ridicules, en particulier luy a proposé de demander a Monsf. Carleton, passeport pour assurer les vaisseaux du roy de France qu'il voirdroit bien faire partir de ces ports.

J'avois touché en m'a precedente lettre comme l'Ambass. de Venice et l'Agent de Florence residant en Engleterre sont personnes qui interprennent en mal tout ce qui se faisoit en Engleterre, donnent les advis aux ennemis de la couronne, et estoient personnes dangereuses, en aiant souvent ouy des estranges rapports. Monsf. de Scaglia dict sur cela, qu'il faut veoir de mettre l'affaire tout bellement en tel estast que l'on aye a parler sans porter prejudice a l'Ambass. de Venice qui est en France parce que les principales choses que Monsf. L'Abé de Scaglia a scû, il les a de celuy de Paris, lequel est maintenant suspect a celuy d'Engleterre.

Mais touchant cest agent de Florence qui est a Londres, Le Sr. Vertselin m'a souvent donné des advis pour les dire a Monsf. le Duc, ne pouvant le dict Vertselin souffrir les malices lesquelles il faisoit paroistre. Et j'ay remarqué selon les paroles que le dict Vertselin m'a dites que sans doute cest agent de Florence a fait ce petit livret intitullé la cronique des favoris, et dedie a Monsf. le Duc de Buckingham, dans lequel ie trouve les mesmes termes que le Vertselin m'a raconté. Monsf. de Scaglia m'a fait tenir le livret que j'aportteray quand et moy, sa Maj. m'ayant fait l'honneur de me commander par le secretaire Canové d'en faire raport, a qui j'ay aussi escript un peu plus briefvement et pour ne manquer a mon devoir ie n'ay voulu faillir de vous en donner la cognoissance.

Au-

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Authourdhuy font venues les lettres de France vieilles de 10 jours. Le roy est encore a Villeroy fort mal. sa fievre est double tierce, avecque l'accident de la disenterie le rend en tres mauvais estast, les astrologues disant sa fin, toutes les affaires cessent et plusieurs tant dehors que dedans sont aux atentes ; il fust dict au roy que le Cardinal de Richelieu lavoit servy avecque beaucoup de passion, il dict ces mots, il est vray ie le sçay bien, mais le peuple se plaint fort.

Ils ont taché dacepter le gouvernement de Grandmont, mais il la refusé. Monf. D'Espéron c'est retiré a Bergerac, disant puis qu'il ne peut enpeffcher la soulevation du peuple, qu' aussi ne veust il estre present si quelque mal arivoit.

Monfieur d'Angoulesme a este commendé de s'arester a Nior qui est a 10 lieues de la Rochelle. ils ont levé toute les garnisons tant de Boulogne et quartiers sircomvoisins pour les envoyer a Monf. d'Angoulesme. Madame la Contesse de Soissons a mandé que le mariage luy plaist mais dict a Monf. de Scaglia quelle ne peut resoudre que jusques a ce que ceste maladie du roy prenne fin.

L'Ambassadeur de Savoye a escript par homme expres la necessite qu'il y a que Monf. le Compte se desclare et prenne resolution principalement durant la maladie du roy.

Don Diego Messias est fort malade a Paris d'une fievre tierce, Je crains fort un prolongement aux affaires, par ceste maladie.

Monfieur de Crecy aiant mande un courier pour faire sçaveoir au roy de l'armement de Monf. de Savoye et l'ombrage que l'on devoit prendre de Monf. de Soissons, le roy a mande a Monf. de Crecy de ne bouger des frontierrres et qu'il luy envoieroit le regiment du Prince de Phalsbourgh, le fils du Cardinal de Guise qui fust tué a Blois, quil les reduiroit

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reduiroit a trois mille. le regiment du cheu. de Sault a deux mille, et si cela ne fuffit, quil luy donne ordre d'en faire encore cinq mille et cinq cents cheuaus.

Monf. de Louvieres eftant mis en prifon a la Bastille en l'ocafion de Chalais a demande a parler au Cardinal de Richelieu, le mefme jour a efté mené a la Conciergerie, où l'on faiét fon proces, ce diét qu'il doibt auoir nomme plusieurs perfonnes et en particulier Monf. le grand prieur et Vandome.

Monf. Del Beuff follicitte pour le gouvernement de la Picardie.

Le roy a efté faigné quatre fois, la fievre tierce redoublée, ne bouge pas du liét.

Le Cardinal ce paigue de rage les cheveux et la barbe avecque les ongles, ne permet que perfonne aproche du roy, mefme la royne.

Cest iffî le fommaire de ce que les dernieres lettres difent.

Jefpere que Vost. Exc. pardonnera a ma longue efcripture partant du Zelle

De Monfeigneur

Vostre tres humble tres obeifant

et tres oblige ferviteur

B. GERBIER.

se 6 d'Aouft 1627, Haye.

De

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* *De Concessione ad vitam Nicholao Laniere et aliis.*

CHARLES, by the Grace of God, &c. To the treasurer and
and undertreasurer of our Exchequer now being, and that
hereafter for the time shalbe, Greeting,

Whereas wee have beene graciously pleased, in consideration of
service done, and to be done unto us by fundrie of our musicians, to
graunt unto them the severall annuities and yearly pensions hereafter
following, (that is to say) to Nicholas Laniere master of our musick
two hundred poundes yearly for his wages, to Thomas Foord foure-
score poundes yearly for his wages, that is, for the place which he for-
merly held, fortie poundes yearely, and for the place which John
Ballard late deceased held, and now bestowed upon him the said
Thomas Foord fortie poundes yearly, to Robert Johnson yearely for
his wages fortie poundes and for stringes twentie poundes by the yeare,
to Thomas Day yearely for his wages fortie pounds and for keeping
a boy twenty fower poundes by the yeare, also to Alfonso Ferabosco,
Thomas Lupo, John Laurence, John Kelly, John Coggeshall, Robert
Taylor, Richard Deering, John Drewe, John Lanier, Edward Wor-
mall, Angelo Notary and Jonas Wrench, to everie of them fortie
poundes a peece yearely for their wages, and to Alfonso Bales and
Robert Marshe, to each of them twentie poundes a peece yearely for
their wages.

Theis are therefore to will and commaund you, out of our treasure
in the receipt of our exchequer, to cause payment to be made to our
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* Rymer, vol. xviii. p. 728.

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saïd musicians above mentioned, and to every of them severally and respectively, the saïd severall annuities and allowances, as well presently upon the sight hereof for one whole year ended at the feast of the annunciation of the Blessed Virgin Mary, last past before the date hereof, as alsoe from the feast hitherto, and soe from tyme to tyme hereafter at the fower usuall feasts or termes of the yeare, (that is to say) at the feast of the Nativity of St. John Baptist, St. Michael the Archangell, the Birth of our Lord God, and the Annunciation of the Blessed Virgin Mary, by even and equall portions, during their naturall lives, and the lives of everie of them respectively, together with all fees, profitts, commodities, allowances and advantages whatsoever to the saïd places incident and belonging, in as large and ample manner as any our musicians in the same places heretofore have had and enjoyed the same; and theis presents, or the inrollment thereof, shalbe your sufficient warrant and dischargd in this behalfe.

In witnes whereof, &c.

Witnes our self at Westminster, the eleaventh day of July.

Per Breve de Privato Sigillo, &c.

*De Concessione Denizationis Francisco Cleyne et Philippo de Maecht.**

REX omnibus ad quos, &c. Salutem.

Sciatis quod nos, de gratia nostra speciali, ac ex certa scientia et mero motu nostris, concessimus, ac per presentes pro nobis, heredibus et successoribus nostris, concedimus Francisco Cleyne et Pnilippo de Maecht in partibus transmarinis oriundis seu quibus aliis

* Rymer, vol. xviii. p. 96.

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aliis nominibus vel cognominibus vocentur seu censeantur, vel quocunque alio nomine vel cognomine aut additione nominis vel cognominis eorum alter vocetur seu censeatur, quod ipsi posthac durantibus vitis suis sint indigene ac ligei nostri, ac heredum et successorum nostrorum regni nostri Angliae, ac in omnibus teneantur reputentur tractentur habeantur et gubernentur et eorum alter teneatur reputetur tractetur habeatur et gubernetur, tanquam fidelis ligeus noster heredum et successorum nostrorum infra hoc regnum nostrum Anglie oriundus, et non aliter nec alio modo ;

Ac quod ipsi omnes et omnimodas actiones sectas et querelas cujuscunque sint generis, in quibuscunque curiis locis et jurisdictionibus nostris heredum et successorum nostrorum habere exercere, eisque uti et gaudere, ac eis et in eisdem placitare et implacitare, respondere et responderi, defendere et defendi possint et valeant, et eorum alter possit et valeat, in omnibus et per omnia, sicut aliquis fidelis ligeus noster vel aliqui fideles ligei nostri in dicto regno nostro Anglie oriundi ;

Et insuper quod iidem Franciscus Cleyne et Philippus de Maecht terras tenementa reversiones et servitia, ac alia hereditamenta quecunque infra dictum regnum nostrum Anglie et alia dominia nostra perquirere recipere habere tenere emere et possidere, ac eis uti et gaudere, eaque dare vendere alienare et legare cuicunque persone sive quibuscunque personis sibi placuerit ad libitum suum possint et valeant, et eorum alter possit et valeat licite et impune, adeo plene quiete libere integre et pacifice, sicut aliquis ligeus noster vel aliqui ligei nostri infra dictum regnum nostrum Anglie nati ;

Ac etiam quod iidem Franciscus Cleyne et Philippus de Maecht omnes et omnimodas libertates Franchefias et privilegia hujus regni nostri

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nostri libere quiete et pacifice habere et possidere, eisque uti et gaudere possint tanquam ligei nostri, et eorum alter possit tanquam ligeus noster, infra dictum regnum nostrum Anglie oriundi, absque perturbatione impedimento molestia vexatione calumpnia seu gravamine nostri heredum et successorum nostrorum vel aliquorum aliorum quorumcunque; Aliquo statuto actu ordinatione seu provisione in contrarium inde, antehac editis factis ordinatis seu provis, aut aliqua alia re causa vel materia quacunque, in aliquo non obstante :

Proviso semper quod iidem Franciscus Cleyne et Philippus de Maecht homagium ligeum nobis faciant, ac Lott et Scott, prout alii ligei nostri faciunt et contribuunt, solvant et contribuant, et eorum alter solvat et contribuat ut est justum, solvantque iidem Franciscus et Philippus nobis heredibus et successoribus nostris custumas et subsidia pro bonis et marchandizis suis, prout alienigene solvant et solvere consueverunt,

Proviso etiam semper quod iidem Franciscus et Philippus ad omnes et singulas ordinationes actus statuta et proclamationes hujus regni nostri, tam edita quam imposterum edenda, teneantur et obedientes sint, et eorum alter teneatur et obediens sit, juxta formam statuti in ea parte nuper editi et provis.

In cujus rei, &c.

Teste rege apud Westmonasterium vicesimo octavo die Maii.

Per Breve de Privato Sigillo.

De

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* *De Concessione ad Vitam Francisco Cleyne.*

CHARLES by the grace of God, &c. To all, to whome theis presents shall come, Greeting :

Knowe yee that wee, for certeyne good causes and considerations us hereunto moving, of our especiall grace, certeyne knowledge and meere motion, have given and granted, and by theis presents for us our heires and successors, doe give and graunte unto our trustie and welbeloved Francis Cleyne, a certeine annuitie or pension of one hundred poundes by the year, to have hold and enjoy the said annuitie or pension of one hundred poundes of lawfull money of England by the yeare, to the said Francis Cleyne, from the feast of the blessed Virgin last past before the date hereof, for and during the terme of his naturall life, to be perceived and received by him the said Francis Cleyne or his assignes, out of the treasure of us our heires and successors, at the receipt of the exchequer of us our heires and successors, by the handes of the treasurer, undertreasurer and chamberlaynes of us our heires and successors there from tyme to tyme being, at the fower usual feastes or termes of the yeare, that is to say, at the feastes of the Nativitie of St. John Baptift, St. Michaell the Archangell, the Byrth of our Lord God, and the annunciation of the blessed Virgin Mary, by even and equall portions to be paid.

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe at Westminster the fourth day of June.

Per Breve de Privato Sigillo.

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ERRATA.

Page. 44, in the running title, for, *James*, read, *Charles*. P. 45, line 12, for *growth of Painting*, read, *growth of Printing*. P. 66, line 15, *dele the Parenthesis*. P. 112, line 10, for, *except the Black Prince*, read, *except Edward 3d and the Black Prince*.

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